THE INDIAN THEOSOPHIST

THAKUR (DR.) JAIDEVA SINGH
FELICITATION NUMBER

Official Journal of
The Indian Section,
The Theosophical Society

October-November 1985 Vol-82, Nos. 10 & 11

The three declared objects of the Theosophical Society are :

To form a nucleus of the Universal Brotherhood of Humanity without distinction of race, creed, sex, caste or colour.

To encourage the study of Comparative Religion, Philosophy and Science.

To investigate unexplained laws of Nature and the powers latent in man.

Price : Rs. 15/-

All Communications to be addressed to :
The General Secretary
The Indian Section
The Theosophical Society
Kamacha, Varanasi–221 010

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With best compliments from :

Dr. C. V. Agarwal
General Secretary,
The Indian Section,
The Theosophical Society
Varanasi 221 010, India

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Raghavan

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Editor : Dr. C. V. Agarwal

Assistant Editor : Professor C. S. Raghavan

October-November, 1985 Vol. 82, Nos. 10 & 11

THE THEOSOPHICAL SOCIETY was formed at New York November 17, 1875 and incorporated at Madras, April 3, 1905.

International President : Mrs. Radha Burnier

International Headquarters : Adyar, Madras-600020

THD INDIAN SECTION, THE THEOSOPHICAL SOCIETY was chartered on November 17, 1890 and incorporated at Varanasi on August 31, 1903.

General Secretary : Dr. C. V. Agarwal

Treasurer : Sri Mohanlal Velji

National Headquarters : Kamacha, Varanasi 221 010

FREEDOM OF THE SOCIETY

The Theosophical Society, while co-operating with all other bodies whose aims and activities make such cooperation possible, is, and must remain, an organisation entirely independent of them, not committed to any objects save its own, and intent on developing its own work on the broadest and most inclusive lines, so as to move towards its own goal as indicated in and by the pursuit of those objects and that Divine Wisdom which, in the abstract, is implicit in the title The Theosophical Society.

Since Universal Brotherhood and the Wisdom are undefined and unlimited, and since there is complete freedom for each and every member of the Society in thought and action, the Society seeks ever to maintain its own distinctive and unique character by remaining free of affiliation or identification with any other organisation.

FOREWORD

Dr. Jaideva Singh, affectionately and with reverence known as Thakur Saheb among his friends, admirers and students, has been an active member of the Indian Section of the Theosophical Society for 60 years. It is indeed our proud privilege to have in our midst a member whose literary contributions and scholarship in several fields of learning are of such outstanding character as to remind one of the great genius Abhinavagupta. Thakur Saheb is a recognised authority in philosophy, musicology and mysticism. He is not a mere arm-chair professor having no relation with his profession. He is a Sādhaka as well. His students admire him as an ideal teacher. Those who come in contact with him even casually cannot fail to see in him a gentleman to the core.

Thakur Saheb is not only a versatile writer but also a forceful speaker in English and Hindi. He keeps his audience spell-bound as he once did while delivering the Besant Lecture at the International Convention of the Theosophical Society a few years back, explaining abstruse and subtle points of philosophy and mysticism in a lucid manner, intelligible even to the laity.

Thakur Saheb, born in 1893, had his early education in the Central Hindu College, Varanasi and graduated from there in 1917. He had received prizes at the hands of Mrs. Annie Besant in whose contact he came early in life and is never tired of acknowledging his indebtedness to her and Dr. G. S, Arundale for the influence they exercised on his character and thinking. He has studied the Theosophical literature in depth.

The Government of India in recognition of his invaluable services in several fields conferred on him the honoured title of "Padma Bhushan". The honours and distinctions he received at various stages of his life are many. He has written a number of books and numerous papers and articles, We regret that it has not been possible for us to publish the list of the same. So it is only in the fitness of things that a

volume of this kind honouring Dr. Jaideva Singh should be brought out by the joint efforts of his friends and admirers.

We are indebted to Dr. (Mrs.) Radha Burnier, International President of the Theosophical Society for first mooting the idea of publishing a Felicitation number honouring him. With, much diffidence, yet having great confidence in the help and guidance that would be forthcoming from her, the task was taken on hand. The enthusiasm and readiness with which scholars not only from different parts of India but also from abroad responded has been overwhelming. We are indebted to all the contributers for sparing time to write articles specially for this volume. The contribution are tributes to his scholarship, gentlemanliness and selfless service rendered in bringing to print many long forgotten profound texts for the spiritual upliftment of man. In fact, due to limitations of our resources, we have had to curtail the size of this special number which has become seven times the normal size of the *Indian Theosophist*.

We will be failing in our duty if we do not thank our several workers and members who helped us secure valuable advertisements which have enabled us to meet the extra cost involved in its publication.

I have much pleasure in expressing my personal gratitude to Dr. Radha Burnier for the encourgement and unstinted help she gave at every stage in bringing out this volume. Without the ever ready assistance of Professor C. S. Raghavan, the Assistant Editor and Sri Ramashankar Pandya, proprietor of the press and several other voluntary workers, it would not have been possible to produce it in time.

Thakur Saheb at his ripe old age of 93 is still busy studying and writing. May the Powers that be grant him a long life and good health to enable him to keep the flame of the Divine Wisdom over burning brightly in this Kali Yuga for many many years to come.

C. V. AGARWAL
General Secretary

October 1, 1985.

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Oct.-Nov. 1985 Vol. 82 Nos. 10 & 11

CONTENTS

The Three Fundamental Propositions
H. P. Blavatsky 1

The One Will
Annie Besant 6

The Other India
N. Sri Ram 10

Spiritual Life and Perception
I. K. Taimni 18

Śruti, Dhvani and Sphoṭa
Mahāmahopādhyāya Dr. R. Sathyanarayana 30

The Historical Background of the Kāṇāḍā-Rāgiṇī
Swāmi Prajñānānanda 48

Impact of Indian Thought and Philosophy on Indian Classical Music
R. C. Mehta 57

"Musical Instruments" in Nirgrantha Canonical Literature
M. A. Dhaky 65

On the Spiritual Aspect of Mudrās
Andre Padoux 72

The Divine Artist
Bettina Bäumer 79

Creativity : The Ecological Challenge
Sisir Kumar Ghose 87

The Nature of Religion : Spiritual Life
G. C. Pande 92

Some Reflections on Sāṁkhya View of Puruṣa and Prakṛti Relation
Ram Lal Singh 101

Advaita Principle of Kashmir Śaivism
Baljit Nath Pandit 106

Abhinavagupta's Notion of Tantra in the Tantrāloka
Navjivan Rastogi 110

Kṣaṇa : Its Spiritual Significance
H. N. Chakravarty 121

A Wrong Explanation of Kaṭha-Upaniṣad 1.3.13
Ram Shanker Bhattacharya 127

The Integral View of the Individual
A. K. Singh 131

My Revered Guru—Thakur Saheb
M. R. Gautam

Contributors 143

FREEDOM OF THOUGHT

Resolution passed by the General Council of the Theosophical Society

As the Theosophical Society has spread far and wide over the civilized world and as members of all religions have become members of it without surrendering the special dogmas, teachings, and beliefs of their respective faiths, it is thought desirable to emphasize the fact that there is no doctrine, no opinion, by whomsoever taught or held, that is in any way binding on any member of the Society, none which any member is not free to accept or reject. Approval of its three Objects is the sole condition of membership. No teacher or writer, from H. P. Blavatsky downwards, has any authority to impose his teachings or opinions on members. Every member has an equal right to attach himself to any teacher or to any school of thought which he may choose, but has no right to force his choice on any other. Neither a candidate for any office, nor any voter, can be rendered ineligible to stand or to vote, because of any opinion he may hold, or because of membership in any school of thought to which he may belong. Opinions or beliefs neither bestow privileges nor inflict penalties. The members of the General Council earnestly request every member of the Theosophical Society to maintain, defend and act upon these fundamental principles of the Society, and also fearlessly to exercise his own right of liberty of thought and of expression thereof, within the limits of courtesy and consideration for others.

THE THREE FUNDAMENTAL PROPOSITIONS

H. P. BLAVATSKY

The Secret Doctrine establishes three fundamental propositions :—(a) An Omnipresent, Eternal, Boundless, and Immutable Principle on which all speculation is impossible, since it transcends the power of human conception and could only be dwarfed by any human expression or similitude. It is beyond the range and reach of thought—in the words of the Mandukya Upanishad, "unthinkable and unspeakable."

To render these ideas clearer to the general reader, let him set out with the postulate that there is one absolute Reality which antecedes all manifested, conditioned, being. This Infinite and Eternal Cause—dimly formulated in the "Unconscious" and "Unknowable" of current European philosophy—is the rootless root of "all that was, is, or ever shall be." It is of course devoid of all attributes and is essentially without any relation to manifested, finite Being. It is "Be-ness" rather than Being (in Sanskrit, *Sat*), and is beyond all thought or speculation.

The "Be-ness" is symbolized in the Secret Doctrine under two aspects. On the one hand, Absolute Abstract space representing bare subjectivity, the one thing which no human mind can either exclude from any conception, or conceive of by itself. On the other, absolute Abstract Motion representing Unconditioned Consciousness. Even our Western thinkers have shown that Consciousness is inconceivable to us apart from change, and motion best symbolizes change, its essential characteristic. This latter aspect of the one Reality is also symbolized by the term "The Great Breath" a symbol sufficiently graphic to need no further elucidation. Thus, then, the first fundamental axiom of the Secret Doctrine is this metaphysical **One Absolute—Be-ness**—symbolized by finite intelligence as the theological Trinity.

Parabrahm (the One Reality, the Absolute) is the field of

Absolute Consciousness, *i. e.* that Essence which is out of all relation to conditioned existence, and of which conscious existence is a conditioned symbol. But once that we pass in thought from this (to us) Absolute Negation, duality supervenes in the contrast of Spirit (or consciousness) and Matter, Subject and Object.

Spirit (or Consciousness) and Matter are, however, to be regarded not as independent realities, but as the two facets or aspects of the Absolute (Parabrahm), which constitute the basis of conditioned Being whether subjective or objective.

Considering this metaphysical triad as the Root from which proceeds all manifestation, the great Breath assumes the character of precosmic Ideation. It is the *fons et origo* of force and of all individual consciousness, and supplies the guiding intelligence in the vast scheme of Cosmic Evolution. On the other hand, precosmic Root-Substance (*Mulaprakriti*) is that aspect of the Absolute which underlies all the objective planes of Nature.

Just as pre-Cosmic Ideation is the root of all individual consciousness, so pre-Cosmic Substance is the substratum of matter in the various grades of its differentiation.

Hence it will be apparent that the contrast of these two aspects of the Absolute is essential to the existence of the "Manifested Universe." Apart from Cosmic Substance, Cosmic Ideation could not manifest as individual consciousness, since it is only through a vehicle[1] of matter that consciousness wells up as "I am I," a physical basis being necessary to focus a ray of the Universal Mind at a certain stage of complexity. Again, apart from Cosmic Ideation, Cosmic Substance would remain an empty abstraction, and no emergence of consciousness could ensue.

The Manifested Universe, therefore, is pervaded by duality, which is, as it were, the very essence of its Existence as "manifestation." But just as the opposite poles of Subject

1. Called in Sanskrit *upādhi*.

and Object, Spirit and Matter, are but aspects of the One Unity in which they are synthesized, so, in the manifested Universe, there is "that" which links Spirit to Matter, Subject to Object.

This something, at present unknown to Western speculation, is called by the occultists Fohat. It is the "bridge" by which the "Ideas" existing in the "Divine Thought" are impressed on Cosmic Substance as the "Laws of Nature." Fohat is thus the dynamic energy of Cosmic Ideation ; or, regarded from the other side, it is the intelligent medium, the guiding power of all manifestation, the "Thought Divine" transmitted and made manifest through the Dhyan Chohans,[2] the Architects of the visible World. Thus from Spirit, or Cosmic Ideation, comes our consciousness ; from Cosmic Substance the several vehicles in which that consciousness is individualized and attains to self—or reflective—consciousness ; while Fohat, in its various manifestations, is the mysterious link between Mind and Matter, the animating principle electrifying every atom into life.

The following summary will afford a clearer idea to the reader.

(1) THE ABSOLUTE; the *Parabrahm* of the Vedantins or the one Reality, Sat, which is, as Hegel says, both Absolute Being and Non-Being.

(2) The first manifestation, the impersonal, and, in philosophy, *unmanifested* Logos, the precursor of the "manifested." This is the "First Cause," the "Unconscious" of European Pantheists.

(3) Spirit-matter, Life ; the "Spirit of the Universe," the Purusha and Prakriti, or the *second* Logos.

(4) Cosmic Ideation, Mahat or Intelligence, the Universal World-Soul ; the Cosmic Noumenon of Matter, the basis of the intelligent operations in and of Nature, also called MAHA-BUDDHI.

The ONE REALITY ; its *dual* aspects in the conditioned Universe.

Further, the Secret Doctrine affirms :—

(*b*) The Eternity of the Universe *in toto* as a boundless plane; periodically "the playground of numberless Universe incessantly manifesting and disappearing," called "manifesting

2. Called by Christian theology : Archangels, Seraphs, etc.

stars" and the "sparks of Eternity." "The Eternity of the Pilgrim[3]" is like a wink of the Eye of Self-Existence (*Book of Dzyan*). "The appearance and disappearance of Worlds is like a regular tidal ebb of flux and reflux." (See Part II., "Days and Nights of Brahma.")

This second assertion of the Secret Doctrine is the absolute universality of that law of periodicity, of flux and reflux, ebb and flow, which physical science has observed and recorded in all departments of nature. An alternation such as that of Day and Night, Life and Death, Sleeping and Waking, is a fact so common, so perfectly universal and without exception, that it is easy to comprehend that in it we see one of the absolutely fundamental Laws of the Universe.

Moreover, the Secret Doctrine teaches :—

(*c*) The fundamental identity of all Souls with the Universal Over-Soul, the latter being itself an aspect of the Unknown Root; and the obligatory pilgrimage for every Soul—a spark of the former—through the Cycle of Incarnation (or "Necessity") in accordance with Cyclic and Karmic law, during the whole term. In other words, no purely spiritual Buddhi (Divine Soul) can have an independent (conscious) existence before the spark which issued from the pure Essence of the Universal Sixth Principle—or the Over-Soul—has (a) passed through every elemental form of the phenomenal world of that Manvantara, and (b) acquired individuality, first by natural impulse, and then by self-induced and self-devised efforts (checked by its Karma), thus ascending through all the degrees of intelligence, from the lowest to the highest Manas, from mineral and plant,

3. "Pilgrim" is the appellation given to our *Monad* (the two in one) during its cycle of incarnations. It is the only immortal and eternal principle in us, being an indivisible part of the integral whole—the Universal Spirit, from which it emanates, and into which it is absorbed at the end of the cycle. When it is said to emanate from the One Spirit, an awkward and incorrect expression has to be used, for lack of appropriate words in English. The Vedantins call it Sutratma (Thread Soul), but their explanation, too, differs somewhat from that of the occultists; to explain which difference, however, is left to the Vedantins themselves.

up to the holiest archangel (Dhyani-Buddha). The pivotal doctrine of the Esoteric philosophy admits no privileges or special gifts in man, save those won by his Ego through personal effort and merit throughout a long series of metempsychoses and reincarnations. This is why the Hindus say that the Universe is Brahman and Brahmā, for Brahman is in every atom of the universe, the six principles in Nature being all the outcome—the variously differentiated aspects—of the SEVENTH and ONE, the only reality in the Universe whether Cosmic or microcosmic; and also why the permutations (psychic, spiritual and physical), on the plane of manifestation and form, of the SIXTH (Brahmā the vehicle of Brahman) are viewed by metaphysical antiphrasis as illusive and Mayavic. For although the root of every atom individually and of every form collectively is that Seventh Principle or the One Reality, still, in its manifested phenomenal and temporary appearance, it is no better than an evanescent illusion of our senses.

In its absoluteness, the One Principle under its two aspects (of Parabrahman and Mulaprakriti) is sexless, unconditioned and eternal. Its periodical (manvantaric) emanation—or primal radiation—is also One, androgynous and phenomenally finite. When the radiation radiates in its turn, all its radiations are also androgynous, to become male and female principles in their lower aspects. After Pralaya, whether the great or the minor Pralaya (the latter leaving the worlds in *status quo*[4]), the first that re-awakes to active life is the plastic Akasa, Father-Mother, the Spirit and Soul of Ether, or the plane on the surface of the Circle. Space is called the "Mother" before its Cosmic activity, and Father-Mother at the first stage of re-awakening.....

Such are the basic conceptions on which the Secret Doctrine rests.

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4. It is not the physical organisms that remain in *status quo*, least of all their psychic principles, during the great Cosmic or even Solar Pralayas, but only their Akasic or astral "photographs." But during the minor pralayas, once overtaken by the "Night" the planets remain intact, though dead, as a huge animal, caught and embedded in the polar ice, remains the same for ages

THE ONE WILL*

ANNIE BESANT

ALL GOES WELL. Looking over the world today, no little optimism would be needed to utter the three words with which these lines begin. Indeed, some might say that rather than optimism, blindness to facts is necessary if one is to say : All goes well.

I entirely agree that, from the standpoint of time, and from the standpoint of the relative, all by no means goes well; and since most people have the duty of living in terms of time and of the relative, it is right and proper that they should judge accordingly. It is expedient that most people should be anxious, troubled, worried, infinitely sad, perhaps in despair, that so many things are not going well, for such conditions of mind and feeling are necessary stimuli to their activity. Their service of others in no small measure depends upon their keen and heart-felt appreciation of wrong, misery, injustice, and upon the strong longing to redress these in all possible ways. The stir of impatient compassion is vital to service, up to a certain point of evolution.

All this, however, holds in itself no small amount of personality. We help because we cannot bear to see helplessness. We strive to alleviate suffering because we cannot bear to see others suffering. We fight against the sadnesses of life as much almost to free ourselves from their reactions as to help others out of them. And there is nothing wrong in this. On the contrary, it is natural, and though personal to a certain extent there is very definite service to others.

Yet it must be frankly stated that better even than personal service is impersonal service, and better than being distressed, worried, troubled, anxious, sad, is to know that all activity is the work of the One Doer, that all takes place within His all-embracing consciousness, that we live in His

* Written and first printed in 1928 in *New India*

world, and that He is guiding His world to the end He has appointed for it. When we live in Him we cease to worry, we cease to be anxious, we cease to be distressed. Until we do so live in Him we naturally worry, for we have not yet gained confidence in the Law; and confidence in the Law cannot come until we have grown to be part of the Law. So long as we have not thus attained, worry and anxiety are inevitable, and have their function to fulfil. But are there not a few of us who at least know how to be at peace and happy under most circumstances, only special buffetings moving us from our normal equilibrium ? Are there not one or two whom nothing can move from calm peace, whom no storms, no trials, no tribulations can move in any wise ? Unshakable peace, be the outer circumstances what they may, is the greatest gift a true servant of the Motherland can in these times make to India, but there be but very few who have it to offer. Yet unshakable peace, ever-serene joyousness, calm and happy confidence at all times, enable the One Doer to work His Will as even He cannot otherwise work it, Lord of Will though He be. One utterly serene, untroubled servant, reflecting in the outer world of excitement and conflict His transcendent Peace and Power, is an asset of priceless value. Hundreds of devoted, earnest, expert workers, still anxious, still able to be worried, disappointed, uncertain, untrusting, admirable though their work may be, are not together worth one great soul whom nothing can touch, who is the embodied Will of the Lord, ceaselessly working His Will whatever betide, sure in the tremendous knowledge that the Goal is certain, knowing that the little episodes we call defeats and victories are but the pulsations, the tension-thrills, of His onward march to the Goal He has set Himself to reach.

Looking over India during the past half century or so, there is much, from the limited and personal standpoint, to deplore. India might, we think, have travelled so much faster in this direction and in that. Looking over India today, we may be in despair that X should be so blind to his

duties, that A and B and C should not realize the supreme importance of such and such a course being taken. We may deplore passionately the lack of this, the presence of that. It is well, no doubt, it is proper, no doubt, that some should thus judge, for work must be done—if not from one motive then from another. The violent swingings of the vital pendulum between the pairs of opposites is a necessary stage of life, which has its functions, its place and purpose. Yet there must be the few who are moved neither by this nor by that, who take things as they come, be they what they may, who live utterly serene as much amidst the so-called disaster as amidst the so-called triumph. Is not all known to Him? Has He not known all the circumstances we are discovering, and innumerable others of which we know nothing? Is not all within His omniscient Will? Cannot some of us at least work infinitely strenuously, with tremendous energy towards this, standing firm as a rock against that—*yet indifferent to what happens*? Cannot some of us live in the world of Causes, realizing that energy spent in such a world is infinitely better spent than in deploring or worrying over phenomena in the world of effects? As is the world of causes, so becomes the world of effects. Let us spend our energy in that world. We may then safely ignore the world of effects.

Let us remember that if we can be happy at all times, nothing whatever troubling us, we are in fact following the quickest way to put things right which we regard as "going wrong". When we are troubled about something we give it added strength by the very trouble on which we allow it to feel. Have not some of us every reason to be happy, for do not some of us *know* that India is on the threshold of her Freedom, do we not know that the world is entering upon a Golden Age? Do we not know that these things must be? Do we not know that to all the fighting there shall be a triumphant end? Even if we did not know these things, or even if they were not true, it would not matter. It would not matter if India's Freedom have to be postponed. It would not matter that the world must wait awhile for its Golden

Age. Nothing matters, *if we live but to do His Will*, strive to know it and to express it, leaving Him to order the working out of our devotion. It is His Love which rules the world, and in His Love the world is growing.

Attacked here, vilsified there, let us ever rejoice. Let the whole edifice tumble about our heads, and what the world will call disaster and defeat overtake us—shall we not rejoice? Shall we not rejoice because we know that there is no thwarting, no disaster, for the One who is the Great Victor? Do we not know that as we strive to do His Will we triumph even in the disaster, we shall conquer even in the ignominy? What to Him are the things which we call catastrophes? What to Him is that which we call defeat? He knows no defeat. On all sides we are betrayed and deserted? What matter a million betrayals, a myriad desertions, so that in purity of heart we keep by His side? Loyalty to Him, and betrayal and desertion are illusions. Selfless service to Him, and all so-called failure is an illusion. Failure is only not an illusion when we withhold from Him our best, neither may desertion be an illusion if we yield ourselves to Him but in part. A joyous optimism, combined with strenuous energy, is a clear and unmistakable sign that we live in the One Doer, that He may work His will through us, taking care that not a quiver of anxiety, worry or depression, mars the calm steadiness of the instruments we would be in His Hands, without the slightest shade of personality to dull the sharpness of the tools we would be to Him. Let there be some of us who thus work for Him, striving to know His Will, strenuously working for it as we understand it, happily accepting all that comes to us as we work for Him. Where we misunderstand, let our efforts be thrown back upon us, let us be hurled to the ground if need be and trampled underfoot. Where we have rightly understood, the issue will be as He wills, and He knows best. Let some among us work with all our hearts, with all our power, that His Will may the sooner come to its fruition. Let some of us serve our country for Him even more than for our country, or for our conception of our country. Thus shall we be serving our homelands most truly.

———

THE OTHER INDIA

N. SRI RAM

Many a visitor to India from abroad, not in recent times but in the long periods that lie in the past, has referred to a certain charm which seemed to lie over the land like an invisible mantle. It was reflected in many aspects of Indian life, sometimes in little things, but in itself was intangible, pertaining more to an outlook on life and the values that arose from it, rather than to the outer aspect of life. These existed among the common people, the merchants and princes as well as men of learning. Unfortunately, this charm has passed away almost completely, although there are traces of it here and there, among some poople and in some parts of the country. What the visitor from abroad noticed primarily was that India was a land of religion. The Indian seemed not only to practise his religion but even to breathe it as though it were the breath of his life. All his daily activities were tinged with a religious idea or feeling. With very many people this assumed the form of a vain repetition of formulae, of meaningless ceremonies and a superstitious attitude towards many things of daily life. Nevertheless there was among the people at large a certain simplicity, peacefulness and an attitude of unworldliness which do not exist at present. That other India exists to some extent in the atmosphere of India. There are people who still deeply cherish the values and culture which characterized it.

There was among the people a certain remarkable feeling with regard to other things besides the needs of physical life and physical conditions. The standpoint from which the life of an Indian was ordered represented not an ephemeral interest but something ageless which one can only call the soul, whether of the individual or of all things in the world. This ageless quality, serene, austere, pure seemed to have its physical reflection, in some of the natural features, such as the Himalayas which, to the devout Indian even in South India,

was not just a geographical feature but the abode of the Gods and the Rishis (Seers), and the river Ganga traversing the breadth of the land in gentleness and beneficence, fructifying it and refreshing its people.

The unworldliness was really the product of teachings that had come down the ages and of the lives and precepts of people who were deeply influenced by those teachings through successive generations ; but it did not exclude the pursuit of wealth and pleasure. Human beings everywhere are essentially the same, though their natures are moulded by influences good or bad and react to conditions of one sort or another. It was enjoined that the seeking of wealth and pleasure as well as the enjoyment of them must be subject to the performance of Dharma, a Sanskrit word with many meanings. The Theosophical Society has as its motto "There is no religion higher than Truth." This is the English version. The Sanskrit word which is translated as religion is Dharma, and it can mean religion, morality, righteousness, the discharge of one's obligations, the following of the path of truth and service, and generally the fulfilling of one's proper function, as defined by birth, circumstances, relationships and capacities. It was taught that a human being exists on this earth primarily for this purpose, not for other ends which may also be pursued, he being what he is. This teaching was instilled into the Indian from his very early years. In many a home, even around the beginning of this century, a child was taught how he should conduct himself as a son, as a student, towards elderly people and so forth, in various contexts. He thus tended to grow up into a conscientious and law-abiding person with a deep respect for certain values.

The dharma of an individual, depending on many factors, could not be the same for all. To a simple man it might mean only the doing of his duty, possibly as laid down by men whom he respects, but conscientiously and properly. To another it might be primarily making gifts for philanthropic purposes out of his wealth ; or it might consist in the pursuit

and sharing of learning. Some one else might feel the call to give himself entirely to religious contemplation, renouncing all his worldly possessions ; he might feel it to be his dharma at a certain stage in his life. India is perhaps the only land where Renunciation or the giving up of what one prizes most, his pleasures, his goods and even attachment to his family, has figured in the scheme of things and been regarded as a virtue surpassing in its lustre the accomplishments on which men generally pride themselves. It was understood as in reality a renunciation of the self which seeks to acquire, to possess and enjoy, to build up an empire or estate but succeeds only in preparing for itself a bed of grief. This self was regarded by the more philosophically minded as a tenacious root which remaining buried in the very mixed soil of our natures, grows again and again into a tree bearing fruit both bitter and sweet. Human existence, in their view, swung pendulum-like between birth and death, and back to birth again, repeatedly, until the thirst for experience which causes this motion completely ceases. The seeking of experience is a never-ending affair. The ordinary people could not of course plumb the depth of this highly philosophical doctrine but just accepted the view that there had been many life-times in the past and there would be many in the future until the goal of human progress is attained. Even such a view as a sequence of life-times gave them a long perspective in which one's immediate urgencies ceased to have the same importance as they have for instance for most people in the modern world. What conduced to true progress was the performance of dharma, because it helped the progress of the soul.

Dharma, a key word in the religious dictionary of the Hindus, was a key that turned the machinery of social relations, obviating friction and conflict; at the same time, it was a guide to the progress of the soul to an ultimate freedom. This freedom was equated with a state of union with the Divine, not as an extra-cosmic entity but as a Presence and a nature within the heart of man and realiz-

able by him there. The concept of renunciation was linked with this inner freedom. The world and God have been regarded by most religious people at all times as mutually exclusive but if that transcendent Power is also immanent pervading the universe, its nature is realizable even by one living in the world and performing his duty. Renunciation, in this view, held by some and urged in the *Gītā* which is considered as an authoritative scripture by most Hindus, was not so much a giving up of outer things, as the giving up of attachment to them in one's heart. Therefore it had merit only when it was wholly voluntary, arising naturally out of a perception of values, an altered perspective in looking at all things in life. There were very many people of course, as is only to be expected, who found it easier to make a show of renunciation, either due to disappointments in life or seeking an easier life, untroubled by responsibilities.

Dharma means literally that which supports; the idea was that it is righteousness or morality which supports and guards the individual. In Nature it is function in the right manner which supports the form, maintaining its particular pattern. The human being, as a psychological entity, must function in a manner that conduces to his inner integrity as well as harmony with his fellow-beings. These ends are achieved only as one gives them their due, including such service as by his station in life and capacities he is fitted to do.

The understanding of dharma rested on two fundamental concepts, truths to some, namely the oneness of Life and the interdependence of the forms through which that one Life acts and expresses its nature. The nature of this interaction, which is not merely through overt deeds but also through thought, emotion and every other force operating in man, was conceived to be such that it crossed the boundaries of the particular life-times of the individuals concerned. Each of these life periods might look like a capsule within which the forces generated seem to be contained. It is ob-

vious that psychologically each of us is such a capsule; one's whole life's record must be within it at its end. According to the doctrine of Karma (meaning action as well as interaction), there is a deeply embedded thread of a psychic or psychological character connecting the successive life-times, so that the energies generated in one of them pass into the next; the fruitage of one life-time becomes the seeds of the subsequent one. The average man understood all this in the simple form that he would reap in a future life the harvest of what he now sows and he is reaping now in whatever befalls him, the results of his past deeds. But even this simple view gave him a feeling of justice with regard to his lot in life and a reason for right conduct. It may seem a strange fact that in India's past there has been comparatively little envy of an affluent man on the part of those who were less well placed. There was a general acceptance of one's lot in life, which had its beautiful side but also unfortunately turned in many cases to a fatalism that inhibited action and the tolerance of wrongs and evil, without an attempt to rectify them. There is always in this imperfect world an evil fairy whose contribution vitiates those of the good fairies.

Dharma depends on the actual nature of the action that is performed, as the character of music played or sung depends on the notes that are sounded. The intrinsic nature of one's acts will determine the results, whatever the projected end. No action that is wrong in itself can produce a good result. Even if the result seems for the moment to be good, the processes set in motion by the wrong action will in the long run either vitiate it or overweigh the benefit that is attained. What is right is determined by laws inherent in the nature of the unity that obtains amidst the differences and the nature of the interdependence. It has to be conduct not inwardly injurious to oneself or to others, not opposed to truth.

Rights and duties are obviously inseparable from one

another. But when the stress is on duty and everyone performs his dharma, understanding its nature, all receive their rights without contending for them. The only way to produce a culture or society in which there is not the struggle and the strife we witness today between individuals and between groups is by educating the individual from childhood onwards in the right type of behaviour, giving him an understanding which would pre-dispose him to act rightly, to serve his fellow-men, rather than seek advantages at their expense. Thus there was built up in India civilization of contentment and not contention. Contentment was regarded in those days as a virtue and not as an inhibitory factor antagonistic to progress. This view obtained also in other Eastern countries, such as Indonesia, Tibet, Cambodia and so forth, which were deeply influenced by teachings that emanated from India. Even though it was a civilization that remained basically unchanged for a very long period of time, it was not unmarked by progress; but the progress was of a different sort from what we find today, consisting in the development of long-lasting values, of capacities possible only in a state of peace. The word Yoga has nowadays been reduced to a system of health culture but it had a different meaning in the most authoritative works of old. It referred to a certain condition of being, marked by utter tranquility or stillness; and it was linked with what was called Vedānta, a knowledge of the ultimates or the ends of knowledge. Therefore what was attempted in Yoga was primarily the removal of hindrances in oneself to the attainment of that condition. What we call progress in these days, when you critically assess it, amounts to very little in terms of real human happiness and inward expansion. If man is a measure of all things, the ultimate value of what he does and the things he creates is to be judged by the condition which he creates in himself in that process. Man is a Being who can not only expand his range on this outer plane but can expand also inwardly and what takes place in such expansion may

have a significance, a value, a meaning, undreamt of by us at present.

There were in India the classes as well as the masses, as is the case in almost every country, not excluding Soviet Russia, where every rung in its official and party hierarchy constitutes a class by itself with privileges not enjoyed by others. Inevitably a society becomes divided by every factor of difference between one man or group and another. But it is also possible out of the factors of differentiation to produce a synthesis on the basis of values transcending those factors. The divisions in India, known as the castes, a system which still exists, though steadily weakening and breaking down, must have arisen originally out of differences in vocation and the hereditory transmission of skills from father to son in the days when communications were scanty and every activity tended to be localized and circumscribed. But these vocations and other differences which exist even within a family were made basis for bringing out different aspects of Dharma. Thus it became for each individual, in his particular situation, an ideal to follow. The merchant, the warrior, the husbands, the wife, the man of learning had each his respective ideal in the myths and epics, the legends and stories that were propagated. Tho Indian society had of course its defects; but it relied for its coherence and stability less on instruments of compulsion than on inculcation of precepts and the right upbringing of young people.

It was the atmosphere of philosophy and religion, with their strong ethical content which attracted Dr. Annie Besant when she first came to India and led her to adopt India as her spiritual Motherland. She saw the ideal behind the actual even when the actual had deteriorated. For her India was the land of Dharma, of the loftiest concepts of Philosophy and Religion, of the sages and saints of the past, venerated by the populace. It was not Kipling's India, picturesque though it be, but showing only the superficial aspects of latter day India when the country had degenerated and fallen from its earlier estate.

India really stood for a way of life, we might call it an Idea in the Platonic sense, and it went deeper than the superficial differences in language, customs and so forth. To an onlooker it did not seem a nation but only a congeries of peoples, different from one another in many obvious respects. Yet there was this underlying unity which touched the emotions of people. The sacred places in the north, south, east and west were sacred to all; the great teachers were venerated everywhere; the epics and legends inspired all, the learned and the simple. If nationality depends on temperament, there was a distinctive Indian temperament, with its merits and defects, distinguishing them from the peoples of other lands. The philosophical systems of India—and there were many, basing themselves on the same traditions and scriptures—and the religious ideas associated with them influenced the better mind of India in all parts. There were various other influences which in the course of centuries entered India from abroad. But somehow, though with difficulty and amidst many vicissitudes, they were absorbed into the variegated pattern of Indian society. They did not break the underlying unity. The forest remained in a recognizable form, though it had to include new and at first somewhat strange growths.

The way of life that India represented is a way that led from the earth and life down here to something beyond, whether it was a real or imaginary heaven, worlds inhabited by Gods, Moksha (Liberation), union with the Divine, or Nirvana. It brought to those who pursued it a peace amidst the trials and sorrows of earth-life, a depth of feeling and insight in relation to the true values of life and an inspiration for righteous living that made that way unique. That other India, which seems to have vanished, has left behind it a fragrance which still lingers. It still exists in the Indian atmosphere, hovering over the land, and can be felt here and there when one is open to its influence.

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SPIRITUAL LIFE AND PERCEPTION

I. K. TAIMNI

The Divine Wisdom which is referred to as *Brahma Vidyā* in Hinduism and Theosophy, in Western thought, is not essentially a system of philosophical and religious concepts or even a philosophy of life but a living Reality which can be perceived only when certain conditions of mind and heart are fulfilled. If, therefore, we want to know what this Divine Wisdom is in its innermost essence and to realize that Supreme Truth which is sought to be communicated in the highest doctrines of Occultism, we must translate our spiritual ideas into spiritual life in order to bring about these required conditions of mind and heart. The determination to know this Reality directly in the final stage and to provide gradually the necessary conditions for this purpose must always be there and the acquisition of intellectual knowledge of Theosophy should be subordinated to the effort in this direction. Pursuit of intellectual knowledge, without a dynamic interest and earnest effort in the transmutation of this theoretical knowledge into real perception and actual experience of the realities of spiritual life, becomes to a great extent futile on account of the very nature and purpose of this supreme and unique knowledge which is referred to as *Brahma Vidyā*.

The Theosophical Society or any such organization devoted to the theoretical study and dissemination of the truths of spiritual life can, at best, be considered as the outermost court of the Temple of Divine Wisdom. But without a considerable number of students and aspirants engaged seriously in the realization of the truths of the Divine Wisdom and without an innermost core of enlightened souls who have realized the Supreme Truth and are in touch with the innermost Realities, the Society would be as meaningless as a mere outermost court of a temple without the intervening enclosures and the Holy of holies. Such a Society can, no doubt, promote a very wide dissemination of ideas concerning the realities and

ideal of spiritual life and thus prepare the ground for the gradual growth of the spiritual outlook and the realization of spiritual truths. But without well-directed and wide-spread efforts on a large scale to carry this work forward into the deeper realms of experience and realization, the work of the Society is bound to remain to a great extent infructuous and may be futile.

Although progress in the life of the Spirit results not only in acquiring a progressively deeper perception of spiritual truths but also their expression in the life of the individual, it is necessary to remember that this expression is based to a great extent on perception and not on the deliberate regulation of one's life according to a definite and rigid code of conduct. The life is a natural expression of what we perceive directly or sense intuitively and not a blind following of what others ask us to do. It has thus the quality of freshness, naturalness and effortlessness, which immediately attracts people and silently affects their life and outlook.

Take for instance, the question of practising brotherhood. An individual who knows that all life is one or at least senses it intuitively behaves towards others with real feelings of sympathy and tenderness and helps them under all circumstances naturally and effortlessly. While those who *practise* brotherhood as an intellectual ideal without having any real brotherly feelings and sympathy can, at best, conform to an outer code of behavior which lacks warmth and capacity to inspire confidence in other people.

We shall realize the importance of what has been said above if we recall that real knowledge concerning the truths of Divine Wisdom is not, as in the case of other branches of knowledge, a matter of intellectual comprehension but of spiritual perception, which means really that these truths no longer remain interesting or even inspiring ideas but realities of direct experience. The truth is reflected as it were, in its true form in the field of our consciousness and not merely as a shadow on the screen of our mind.

This spiritual perception which we are going to consider is a very extraordinary experience and since it is of the very essence of *Brahma Vidyā* the aspirant for self-realization has to understand its nature and learn to distinguish it from the intellectual comprehension which is generally mistaken for it. It is of the nature of a new kind of awareness and enables everything which is present in our consciousness to be seen, as it were, in a new light or from a higher dimension.

In bringing about this inner spiritual transformation in consciousness or of consciousness, the *Sādhaka* has to refine or sharpen progressively his perceptive faculty so that he can perceive increasingly deeper significance in the contents of his mind without changing the nature of those contents. It is this sharpening or refining process which, when carried to the extreme limit, enables him to perceive the Ultimate Reality which pervades and contains the manifested universe but remains unknown for lack of perception.

The truth pointed out in the above paragraph is expressed tersely in the following well known *mantra* from the Upanishads :

dṛśyate tvagryayā buddhyā

"The Reality can be seen only through a penetrating perception".

Buddhi, as we know well, is the faculty or power of perception and so the above *mantra* means that the Reality can be perceived only by gradually sharpening the power of perception. This penetrating power of perception is not gained all of a sudden or in one step. It is a matter of slow growth which takes place when the vehicles are made more and more sensitive and the mind purer and purer by systematic *Sādhanā*.

According to Yogic literature there are seven stages in the development of this increasing power of perception as pointed out in aphorism II-27 of the *Yoga-Sūtras*, "His (of the *Purusha*) Enlightenment is reached by seven stages".

On examining the nature of these seven stages of Enlightenment described in detail in Vedantic literature we find that they are nothing but degrees of power of perception which enable the Yogi to see deeper and deeper significance in the same facts of existence by which he is surrounded.

It should be remembered in this connection that as deeper knowledge of the realities is gained in *Sam. dhi* it does not remain confined to the *Sam dhi* state but filters down gradually into the consciousness of the waking state and appears as a more and more penetrating power of perception or *sūkshma buddhi*. This penetrating power of perception finds its culmination in the last stage, when the Yogī is able to see through all intermediate states of manifestation and become aware of the One Reality from which they are derived. This filtering down of direct knowledge gained in *Samādhi* into the waking consciousness is referred to as *Sahaja Samādhi* or "Easy Samādhi" which means natural or effortless state of *Samādhi*.

What has been said above will show the tremendous importance of refining or sharpening the penetrating power of the perceptive faculty known as *buddhi*. Most aspirants and especially those of a scholarly type, suffer from the erroneous idea that they have to acquire more and more intellectual knowledge and fill their mind with ideas in order to be able to know the truths of the inner life and finally the ultimate Truth of existence. So they read more and more books and go on piling up scraps of information in their mind without exercising any kind of discrimination in the matter. And the more time they devote to this task of indiscriminate accumulation of purely intellectual knowledge the less they feel inclined to give time for reflection, meditation and other aspects of *Sādhanā*. The result of this misdirected effort to grow fat intellectually as quickly as possible is similar to what happens when we try to eat more and more food with a view to getting physically stronger

without sufficient exercise to digest and assimilate that food. There is intellectual indigestion and our mind becomes clogged and burdened with half-digested ideas clouding our perception.

In real *Sādhanā* and preparation for Yoga the effort is directed mainly towards the development of the penetrating power of perception and not towards the accumulation of non-essential and possibly interesting information regarding occult facts. This is what *Svādhyāya*, one of the three main constituent techniques of *Kriyā Yoga*, really implies. The acquiring of essential knowledge concerning the philosophy and technique of Yoga in practising *Svādhyāya* is only the first and least important step. This knowledge is meditated upon again and again to discover its inner hidden significance and make it an integral part of one's life. This process is reinforced by other practices like *Japa etc.*, which also form part of *svādhyāya*. In this way is brought about not only the gradual assimilation of essential theoretical knowledge but also the progressive sharpening of the power of perception which enables the Yogi to become aware of subtler and subtler truths and realities of existence in the very things by which he is surrounded and in which he could not see anything more than the ordinary humdrum facts of existence.

The above process of becoming aware of the deeper realities of life owing to the sharpening of the *buddhic* faculty may be considered as the opening of new dimensions of consciousness similar to the expansion of consciousness which takes place when consciousness passes from a world of a lower number of dimensions to a world of a higher number of dimensions. The expansion generally takes place first in *Samādhi* and then filters down gradually into the normal waking consciousness. No change of vehicle or environment is involved in this process, for it is really a matter of the centre of consciousness passing into a deeper level of itself through the *Mahābindu*.

It is necessary to grasp fully the significance of what has

been said above if we are to understand the philosophy and technique of *Jñāna Yoga*. Most students of Yoga find it very difficult to get a clear idea of the philosophy and technique of *Jñāna Yoga*. It is so elusive, indefinite and difficult to formulate in a clearly defined system of thought. The reason for this lies in the fact that *Jñāna Yoga* is based on gradually developing the penetrating power of perception through the combined practice of *Viveka* and *Vairāgya*. What has been said in the above paragraphs will therefore help the students to understand to some extent the rationale of this system of Yoga and its place in the larger philosophy of Yoga in general.

In the *Yoga-Sūtras* of Patañjali this power of perception is called *Viveka Khyāti*, which means the power or faculty of discriminating between the Real and the unreal or in other words of seeing the Real in the unreal or becoming aware of the Real in the unreal. For the purpose of Yoga is to become aware of that Reality from which the whole universe is derived, and thus to be able to see the whole field of manifestation as an expression of that Reality. This alone can free the Yogi from the illusions, limitations and miseries of life. The real purpose of *Samādhi*, the essential technique of Yoga, is really to develop this penetration power of perception, step by step, until the Yogi is able to see through all the intervening states of mind and perceive the Reality which lies beyond and also within them.

If the development of the penetrating power of perception is the essential tenchnique of *Jñāna Yoga*, then *Jñāna Yoga* is an integral and major part of the Yogic technique outlined in the *Yoga-Sūtras* of Patañjali. Many students can see easily the essential elements of other systems of Yoga in Patañjali's integrated system, but somehow fail to see what role *Jñāna Yoga* plays in his system. A careful examination of Patañjali's system in the light of what has been said above about *Jñāna Yoga* will show that *Jñāna Yoga* permeates the whole system of Patañjali, and from a general point of view this system may be considered as an elaborated technique of *Jñāna Yoga*, for the

emphasis in Patañjali's system is throughout on gaining direct knowledge, culminating in the attainment of the knowledge of the Reality which is the source of all kinds of knowledge. The fact of the matter is that it is impossible to divide different systems of Yoga into water-tight compartments. They have all to be considered as different aspects and techniques of one comprehensive philosophy and method of realizing by direct experience the Reality which underlies the universe as a Whole and is also the ultimate basis of each individual human consciousness.

This power of perception is developed not only by means of *Samādhi* and all the other practices that precede *Samādhi* but also by the intensive practice of *Vairāgya* as indicated by the well known aphorism of the *Yoga-Sūtras* (I-12) ;

abhyāsavairāgyābhyāṁ tannirodhaḥ

That is why in *Jñāna Yoga*, *Vairāgya* and the different methods of developing it play such an important part. The practices which develop *Vairāgya* cannot be defined as clearly as those which lead to the attainment of *Samādhi* by manipulating the mind, but all the same they are equally effective in bringing about that state of mind which leads to *Samādhi*.

The fact that *Jñāna Yoga* is based on the direct unfoldment of the power of perception also becomes clear when we examine the seven stages in the development of knowledge referred to as *Sapta-Jñāna-bhūmika*. The first three stages in this progressive unfoldment of consciousness will be seen to be stages of developing *Viveka* as ordinarily understood by the common man, and the last four stages those of developing *Viveka Khyāti* as defined in the *Yoga-Sūtras*. These last four stages are attained by means of techniques like *Samādhi*, etc., which are more specifically identified with the path of Yoga.

If we consider *Viveka* as the power of spiritual perception instead of the capacity to discriminate between the Real and the unreal it will perhaps be easier for the ordinary student to understand its nature and role on the path of Self-unfold-

ment. For *Viveka* or spiritual discrimination, on closer analysis, is seen to be nothing but the capacity to perceive the deeper and more spiritual significance of things with which we are familiar and which we miss partly or entirely owing to our insensitiveness. The whole of the manifested universe down to the lowest phenomenal worlds in which we live and pass our life is an expression of the One Reality, but we remain completely unaware of this fact because our perceptive power is not sufficiently sharp to perceive this Truth of truths. When this power or faculty begins to unfold from within, the same humdrum monotonous and even evil world begins to put on a more spiritual complexion until it is transformed in the last stage as the expression and embodiment of the One Reality, and it is this realization which frees us from the illusions, fears and miseries of embodied existence.

This view of *Viveka* will also enable us to bridge the gulf between *Viveka* and *Viveka Khyāti* which exists in the minds of many students. They regard *Viveka* and *Viveka Khyāti* as two different faculties, while actually these are merely two phases or aspects of the same faculty of spiritual perception at the earlier and later stages of its development. The path of Yoga is entered through the exercise of ordinary *Viveka* which enables the aspirant to perceive the illusory nature of worldly life and pursuits and makes him decide to rise beyond these illusions and limitations by finding the Reality which is hidden within the deeper layers of his own consciousness. *Viveka* and its correlate *Vairāgya* continue to play an ever increasing and deeper role in his spiritual life until the Yogi attains *Dharma Megha Samādhi* through the intensive practice of *para-vairāgya* and *para-viveka* and becomes permanently established in the world of Reality. He has now acquired the capacity of remaining fully and permanently aware of his Divine nature.

Viveka thus passes into *Viveka Khyāti*, and *Viveka-Khyāti* flowers into the state of Enlightenment and Liberation.

Treading the path of Yoga will thus be seen to be, from one point of view, a matter of unfolding more and more penetrating power of spiritual perception.

This awakening of our perceptive powers is one of the most wonderful realities, of spiritual life. All of us have some kind of qualitative experience of this awakening in our ordinary life. We read a book of deep thought and find nothing in it and forget all about it. Years pass in which we make progress mentally and spiritually. We happen to take up the same book again and find it full of deep significance of which we had not the slightest inkling before. Why ? Has the book changed ? No ! It is we who have changed in the meantime, or rather our perceptive power has unfolded and it is this fact which enables us to see much more in the same book.

But such experiences, though common, are not very remarkable or of much significance because they are on the plane of our ordinary experiences. We see more meaning and greater significance in such cases because our mind and intellect have unfolded or become more developed during the interval and it is this fact which enables us to see more and more in the same things. It is only when we enter the realm of inner realities of spiritual life that we discover what a tremendous difference it makes when our perceptive powers with regard to spiritual matters begin to awaken.

This kind of experience is not necessarily very pleasant or agreeable in the early stages because the dawning of *Viveka* not only enables us to see deeper into the realities of spiritual life which, hitherto, were matters of mere intellectual knowledge devoid of any spiritual significance. It is also more likely to tear down in the beginning the veils of illusion, which surround ordinary worldly objects and pursuits and invest them with glamor. When these veils fall from our eyes all the pleasure which we found in them and the zest which we felt in their pursuit disappears and our life may appear to have become quite empty and purposeless.

But this negative phase of spiritual awakening, if we may use such a phrase, generally passes after a time, unless we get alarmed and unbalanced and plunge back again into our old life and pursuits with greater zest to drown our budding *Viveka* deliberately. If we can resist this tendency we begin to see and feel gradually the positive aspect of the spiritual realities which are hidden in their fullest splendor beneath the common things of life. It is when we begin to perceive these, at least to some extent, that real spiritual life begins. Till then it is all a play of ideas, illuminated partially perhaps by the light of intuition.

As this perception deepens and becomes more and more penetrating, the awareness of different spiritual realities or different aspects of these realities takes on a better defined and dynamic character. And as our progress continues and we draw nearer to our goal, we begin to see a glimmer of that all-pervading Reality which is the source as well as the substance of the manifested universe. We see the ultimate truth of our existence first darkly, as it were, then more and more clearly, until gradually the whole world of objects gets transformed into that Reality in which they essentially exist and of which they are different expressions. As a matter of fact the objects do not disappear, but being seen as Real in the light of that Reality, they lose their significance as separate objects and merge in that all-embracing and overpowering experience which is beyond our present comprehension and imagination.

As this concept of the ultimate state of Self-realization is extremely subtle, let us dwell on it for a while to clarify our ideas. To understand this concept we have to recall that consciousness is not only the subtlest principle in existence but it has a unique character with which we cannot find any parallel in our ordinary experiences. It is this subtlety and uniqueness of character which enables consciousness not only to pervade everything but also at the same time to contain

everything in the manifest and the Unmanifest within itself. The idea of pervasion which is generally associated with the underlying Reality of the universe does not fully represent the relation of this Reality with the manifest and the Unmanifest. For a thing which pervades another is different and apart from the thing which is pervaded. But this Reality not only pervades but also contains everything in itself. Whatever exists, exists in this Reality and is derived from it. It, no doubt, pervades everything, but it is also what is pervaded.

From this relation of the One Reality to the manifest and the Unmanifest, and keeping in mind the order in which the different fundamental principles of existence are derived from this Reality we can see, at least intellectually, what happens when spiritual perception awakens and its penetrating power increases progressively. In the first stage, the outer world of sensuous perception dissolves in mind. This does not mean necessarily that it disappears. It means that it is seen clearly as an expression of mind. The mind then dissolves in consciousness. This again does not mean that the mind disappears. It means that it is seen as an expression of consciousness. The consciousness then dissolves in the Reality in which everything is contained. This is the supreme phase of the awakening perception when everything is seen as contained in the One Reality and as an expression of that Reality. And yet in all these tremendous changes which take place no change in the content of consciousness need take place. For, everything is inherently and always contained in consciousness and is an expression of consciousness. It is only a question of deeper perception or seeing the same things from a deeper level of consciousness.

What has been pointed out above should make the aspirant realize the importance of making definite efforts to develop the penetrating power of perception and not remain content with merely adding to the stock of ideas in his mind. The first requires bringing about drastic changes in our mind, heart and attitudes by means of rigorous self-discipline, while all

that is necessary in enlarging our stock of ideas is to read books and hear lectures. The first course leads ultimately to Enlightenment and freedom from the illusions and miseries of life while the second course enables us to have merely the satisfaction of enlarging our mental horizon and being considered as a very learned person, possibly involved in greater and more insidious illusions of life as pointed out in *mantra* 9 of *Ishāvāsyopanishad*.

Many students who are not used to deep thought and do not feel inclined to undertake this more strenuous task frequently ask : What is the use of going into these deeper aspects of religion, philosophy and science ? The answer to this question is quite clear and definite. This is the first step in our effort to leave skimming the surface of life and dive into the deeper realities of existence. We must first learn to go at least into the deeper aspects of intellectual knowledge before we can succeed in diving into the much deeper realities of spiritual life.

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SRUTI, DHVANI AND SPHOṬA

MAHĀMAHOPĀDHYĀYA Dr. R. SATHYANARAYANA

The influence of the grammarians' theory of sphoṭa on the musicological concepts of Śruti and Dhvani will be briefly examined in this paper.

1. Dhvani

Mataṅgamuni is the most influential authority on music in India in the post-Bharata (c. A. D. 200) and pre-Śārṅgadeva (c. A. D. 1230) period. His *Bṛhaddeśī* is approximately contemporary with Bhartṛhari's *Vākyapadīyam*. Their views on dhvani as the cause and substrate of apparent reality are stikingly similar. Only, Mataṅga is more inclined to the tāntrik view. The *Bṛhaddeśī* opens with a question from the sage Nārada : dhvani has no form ; how then, can it assume transactionality in the form of *deśītva* (popular usage) ? Mataṅga replies : from dhvani is born bindu and from bindu, nāda. Mātrā is born of nāda.

Mātrā means many things : time, duration, quantity, a minute particle or point, matter, etc. all of which are relevant to the context here. It may be intepreted as the commingling of nāda with time, i. e. the projection of the spatiality of sound into the temporal dimension to produce the tendency or actuality of sound. The meaning 'matrix of sound' appears to be appropriate to this context. Mātrā is twofold : vowels and consonants. Letters are thus born from mātrā. This is known as *jagaj-jyoti* (light of the world, dynamic light) i. e. illuminant of the world of objects.

Mataṅga continues : dhvani shines (*svaryate*) in vernacular (worldly) languages as alphabets. Hence, from *svar* a verbal stem of the first (*bhvādi*) class, parasmaipadi (agential verb) which means to shine, the alphabets are called svara-s. *Svṛi* is also a verbal root of the same class, agential in function (Pāṇini, XXII, 34, Kāśakṛtsna, 73) and means 'to sound'. Thus dhvani, progenitor of *svara* is at once of the nature of sound

and light ; it illuminates the world with sound. *Svara* means the seven musical notes, *ṣaḍja* etc. It also means vowels, also called *śakti-s*. They obtain expression through, or bestow expression upon, consonants. A consonant attains to the state of Śiva on uniting with Śakti (4-7. p. 1).

यथानुभूतदेशाच्च ध्वनेः स्थानानुगादपि ।
ततो बिन्दुस्ततो नादस्ततो मात्रास्त्व नुक्रमात ।
वर्णास्तु मात्रकोद्भूता मात्रका द्विविधा मताः ।
स्वरव्यञ्जनरूपेण जगज्ज्योतिरिहोच्यते ।
स्वर्यते देशभाषायामादिक्षान्तं यथाविधि ।
तेन स्वराः समाख्याता, अन्ये षड्जादयः स्वराः ।
व्यञ्जनत्वं तु सर्वेषां कादिवर्गेषु संस्थितम् ।
शक्त्यभिव्यक्तिमात्रेण व्यञ्जनं शिवतां गतम् ।

Mataṅga probably intends a pun on 'śiva' and 'śakti' in the above passage. It may be noticed in passing that he is a votary of the 'abhivyakti-vāda' a cosmogonical theory which holds that the phenomenal world is evolved. He confirms this position again during the treatment of śruti-s.

Next, he justifies the name *varṇa* for letters. They are so called because they describe (*varṇayanti*) or colour the world (of objects) by functioning in two ways : they assume the form of words and sentences ; they also convey the meaning contained in these. This is similar to *prākṛta dhvani* and *vaikṛta dhvani*. In what would appear to be, *prima facie*, a traditional grammatical theory, Mataṅga shows a clear preference to sphoṭa though he does not use the word. Letters constitute words and words, sentences, which include verbal (kriyā) and instrumental (kāraka) relationships, i. e. relationships which the verb bears to the other words in a sentence (kartṛi, karaṇa, sampradāna, apādāna, adhikaraṇa and karman). It may be noted that kāraka is defined as *kriyāhetu* or *kriyānimitta* which is suggestive of the power of motivation for the act of articulation, if the pun is extended.

Matanga pursues the idea and applies it to the purport of the vedas ; dhvani not only causes and illuminates all that vernacular languages may express, it is verily brahman ; for, the 'great sentences' *mahāvākya-s* such as *tat-tvam-asi* arise from sentences, veda-s as well as their (six) limbs contain nothing but this suggested *dhvanita* meaning namely, brahman. All this occurs in the *gāndharva* (music). Hence dhvani is the ultimate symbol of procreation (even as *śabda* is both symbol and its meaning) ; it is the (material) cause of everything which comprises physical existence ; the entire world, dynamic and static, rests completely (*ākrāntam*) on dhvani. Other early musicologists also recognize such utter dependence of the world on sound (nāda) e. g. Śārṅgadeva (I, 2, 2)

नादेन व्यज्यते वर्णः पदं वर्णात् पदाद्वचः ।
वचसो व्यवहारोऽयं नादाधीनमतो जगत् ॥

Dhvani has two aspects—manifest and unmanifest, like brahman. It is manifest when perceived (*upalambhanā*) as letters. It is *avyaka* (unmanifested) in the form of the seven musical notes of *gāndharva* (Matanga, 8-12, p. 2).

पदवाक्यस्वरूपेण वाक्यार्थवहनेन यत् ।
वर्णयन्ति जगत्सर्वं तेन वर्णाः प्रकीर्तिताः ।
वर्णपूर्वकमेतद्धि पदं ज्ञेयं सदा बुधैः ।
पदैस्तु निर्मितं वाक्यं क्रियाकारकसंयुतम् ।
ततो वाक्यान् महावाक्यं वेदाः साङ्गा ह्यनुक्रमात् ।
व्यक्तास्ते ध्वनितः सर्वे ततो गान्धर्वसंभवः ।
ध्वनिर्योनिः परा ज्ञेया ध्वनिः सर्वस्य कारणम् ।
आक्रान्तं ध्वनिना सर्वं जगत् स्थावरजङ्गमम् ।
ध्वनिस्तु द्विविधः प्रोक्तो व्यक्ताव्यक्तविभागतः ।
वर्णोपलम्भनाद् व्यक्तो देशीमुखमुपागतः ।

2. Sphoṭa

The expression *kriyākārakasaṁyutam* in the above passage does not mean merely the mechanism or process of forming a

sentence as a semantic unit ; it is a clear reference to the sphoṭa theory and should be read with *dhvaniḥ sarvasya kāraṇam*, which means that dhvani is the (material) cause (or generator) of all (the physical world). Śrī Śaṃkarācārya states the position of the sphoṭa theory in almost identical terms while refuting it in the *Brahmasūtra* (I. 3, 8, 28)

शब्द इति चेन्नातः प्रभवात् प्रत्यक्षानुमानाभ्याम्

thus (ibid., loc. cit., pp. 466, 467) :

किमात्मकं पुनः शब्दमाभिप्रेत्य इदं शब्दप्रभवत्वमुच्यते ? स्फोटमित्याह । ···तस्मात् नित्याच्छब्दात् स्फोटरूपादिभिधायकात् क्रियाकारकफललक्षणं जगदभिधेयभूतं प्रभवमिति ।

The above aphorism means : If it is objected that this (corporality of the gods) contradicts the validity of śabda (vedic word), then (it is) not so ; for the universe arises from this (vedic word), which fact is (established) by direct (sensory) and inferential (proof). The context here is a discussion of competency of superhuman beings also for the knowledge and fruits of the veda. It is objected that the corporality of the gods (as revealed in the veda) would contradict the sacrificial act because *yajña-s* are conducted by different persons at different places ; how can the same god, i. e. Indra if he has a single body, be a part of all the different *yajña-s* (through participation such as receiving *havis*) ? This objection is invalid, because the gods may have many (different, formal) appearances. If it is then objected that such corporality invalidates vedic revelation itself, the answer is 'no' ; for the whole world (including the gods) is born of the vedic word. There is both immediate, sensory proof and inferential proof of this.

The above contradiction is set forward by pūrvamīmāmsā thus : If gods are corporal, they are impermanent like human beings ; but vedic word and its object are constant, permanent. It mentions gods such as Indra. If these latter are impermanent, vedic word loses both its authority and constancy.

The Ācārya counters this by saying that the vedic word does not lose either, because its objects are archetypal, not individual or specific. These archetypal forms indicate designations (which are permanent) and not individual names.

However, while the grammarian holds that śabda, considered as sphoṭa is the sole and entire material cause of the world, the Ācārya differs from this view and distinguishes the vedic word from brahman as material cause. The vedic words are permanent and have permanent, constant meanings, i. e. objects corresponding to them. When the correspondence is realized in an individual, specific object, then the word is applied to it. It is in this sense that the object is said to arise from the vedic word. What is then, the proof of this ? The proof is direct, i. e. revelational (Śruti) because it is absolute, independent. The proof is also inferential because this latter also depends on the Śruti (vedic authority).

Against this background, the above commentary of the Ācārya may now be freely summarised thus. Mataṅga means to say that the world is simply a manifestation of Śabda. The grammarians hold this view on this subject : the nature of śabda is the sphoṭa which occurs to the mind in a flash; that is, meaning is apprehended as soon as the word is uttered. Sphoṭa is eternal but not the letters which comprise the word which are lost as soon as they are uttered. Gods can not be born of transient letters (constituting a word) but are born of eternal sphoṭa. Therefore, the universe, which is of the nature (*lakṣaṇa*) of actions (*kriyā*), agents (*karaka*) and results (*phala*), which stand for the meaning of the word, emerges from the eternal word, conceived of as a sphoṭa, which indicates it. However, Śrī Śaṃkara refutes the sphoṭa theory on the authority of the sage Upavarṣa who holds that the word is identical with the letters and that apart from them, sphoṭa does not exist as a separate entity ; further, letters are not destroyed as soon as they are born, because they can be recognized (e. g. this is the same as the other heard before or heard differently) and are

not different on different occasions. Meaning is apprehended only from the letters and hence the concept of sphoṭa is redundant.

3. Sphoṭa and Śruti

Sphoṭa is but one, even though manifested through the plurality of letters and words. So also is Śruti (which constitutes the musical note, svara) one, though it appears as many. Mataṅga compiles many theories on the number and nature of śruti-s; his own theory is that śruti is one. He closely follows the Prātiśākhya-s and Vyākaraṇa (grammar) in this. The relevant text in his *Bṛhaddeśī* occurs in three significantly variant readings admitting of alternative exegeses. In the following recensions, A is derived from the *impressi typis* (27 ab, prose, p. 4), B from Siṃhabhūpāla's extraction (under Śārṅgadeva, I, 3, 22, p. 68) and C from Kallinātha's extraction (idem., loc. cit. p. 70) of the same text.

A

तत्रैकैव श्रुतिरिति । तद्यथा-तत्रादौ तावदि(-द्दे-)हाग्निपवनसंयोगात् पुरुषप्रयत्नप्रेरितोर्ध्व(!-तध्वनिर्)नाभेरूर्ध्वाकाशमाक्रामद्(!-मन्) धूमवत् सोपानपदक्रमेण पवनेच्छया (ऽनेकधा) ऽऽरोहन्नन्तर्भूतपूरणप्रतिनिपार्यापौद्य (!-ण प्रत्ययार्थ-)तया (चतुः+) श्रुत्यादि भेदभिन्नः प्रतिभास इति मामकीयं मतम् ।

B

देहाकाशपवनसंयोगात् पुरुषप्रयत्नप्रेरितो ध्वनिर्नाभेरूर्ध्वमाकाशदेशमाक्रमन् धूमवत् सोपानपदावस्थानं पवनेच्छया ऽनेकधा ऽऽरोहन्नन्तर्भूतपूरणप्रत्ययार्थतया चतुःश्रुतित्वादिभेदभिन्नो ऽवभासते ।

C

एकैव श्रुतिरिति । तद्यथा–तत्रादौ तावद्देहाकाशपवनसंयोगात् पुरुषप्रयत्न-प्रेरितो ध्वनिर्नाभेरूर्ध्वमाकाशदेशमाक्रामन् धूमवत् सोपानपदक्रमेण पवनेच्छया ऽनेकधा ऽऽरोहन् अन्तर्भूतपूरणप्रत्ययार्थतया चतुःश्रुत्यादिभेदभिन्नः प्रतिभासत इति मामकीनं मतम् ।

According to A dhvani is manifested by the union of body fire and body wind. Body fire abides, according to Yoga, in the *brahmagranthi* at the navel, body wind is *prāṇa vāyu*, vital force. Mataṅga himself states this explicitly (23, p. 3) and is followed by others. The smoke-analogy argues the logical necessity of both fire and wind and probably contains overtones of inferential proof for the existence of the śruti by extended analogy. Once born from fire and wind, dhvani is swept upwards, like smoke, by wind and volition. It then fills up body-space (i. e. components of voice apparatus) step by step. It is thus manifested in these respective places (by assuming the exact shape of the respective organ of the voice apparatus or 'body space'), differentiated and quantitative forms such as *catuḥśruti* (just as air acquires magnitudinal exactitude and other attributes by filling different vessels).

B and C suggest a somewhat different theory : dhvani is manifested in space and is the attribute of the latter. Space is one but appears discrete, plural, distinct and exact because it fills different objects (such as a pot). Such occupation is perceived (and evidenced) through the plurality of objects. Dhvani, because it possesses the property of filling up appears in plural manifestation such as *ṣaḍja*, *ṛṣabha*, etc. and thus produces awareness of exactness, finiteness and distinctness in them even though it is but one. These intervals constitute phenomenal reality (of musical sound) as do the differentiated and proliferated forms of space. Such individuation of a single, undifferentiated entity occurs by *puruṣaprayatna*, i. e. volitional or conscious effort. It rises and fills like smoke, in various body spaces (of voice apparatus) lying above the navel step by step, and is, in this manner, manifested in plural appearance.

This latter theory has unequivocal overtones of grammatical theory. The Prātiśākhya-s speak of the origin of śabda in space and its production by conscious effort (e. g. Kātyāyaṇa, I, 6, 9, pp. 7, 8)

वायुः खात् । शब्दस्तत् । सङ्कोपहितः । स सङ्घातादीन् वाक् ।

It may be recalled that *saṃghāta* in this passage is explained by Uvaṭa (under Kātyāyaṇa, loc. cit.) as *puruṣaprayatna*, the very expression employed by Mataṅga in exactly the same context. Again, Śaunaka aphorises in his *Ṛk-prātiśākhyam* as follows (XIII, 1 ff.) :

वायुः प्राणः कोष्ठ्यमनुप्रदानं कण्ठस्य खे विवृते संवृते वा । आपद्यते श्वासतां नादतां वा वक्रीहायात् ।

Taittirīyaprātiśākhyam has similar sūtra-s (II, 2 ff.) ;

अथ शब्दोत्पत्तिः । वायुशरीरसमीरणात् कण्ठोरसोः सन्धाने ।

According to the Prātiśākhya and Śikṣā, *puruṣaprayatna* is twofold : external (*bāhya*) and internal (*abhyantara*). Efforts in terms of volition constitutes internal effort ; that in terms of voice apparatus is external. Thus the former is psychological and the latter, physiological in nature. Bhartṛhari subjects such a precedent view to his critique (I, 103, pp. 39, 40) ;

यः संयोग-वियोगाभ्यां करणैरुपजन्यते ।
स स्फोटः शब्दजाश्शब्दा ध्वनयोऽन्यैरुदीरितः ।

This view is noted by Śrī Śaṃkarācārya also in his refutation of the sphoṭa theory (p. 471).

ननु वर्णा अपि उच्चारणभेदेन भिन्नाः प्रतीयन्ते । ···अत्र अभिधीयते-सति वर्णविषये निश्चिते प्रत्यभिज्ञाने संयोगविभागाभिव्यङ्ग्यत्वात् वर्णानां ··

It is seen above that Mataṅga offers the smoke analogy with dhvani as a postulate for individualization of the one dhvani entity into many (svara-s). This analogy appears to be a time-honoured, classical one and is recognized by Śrī Śaṃkarācārya also (p. 467) :

संबन्धग्रहणापेक्षो हि शब्दः स्वयं प्रतीयमानः अर्थं प्रत्याययेत् । धूमादिवत् ।

It would thus seem that Mataṅga was personally inclined to the sphoṭa theory in elucidating the nature and number of śruti-s. He claims this as his own view, while he propounds

and refutes other theories on the same subject (26-53, pp. 4-9). However, he nowhere uses the term 'sphoṭa'. Perhaps his theory is a variant of the sphoṭavāda which was still on the anvil in his days; if so, this variant may be called dhvani-vāda in the context of music theory. This should be however distinguished from its namesake theory in rhetorics propounded by Ānandavardhana under the influence of sphoṭavāda.

4. Dhvani and Śruti

Another parallelism between dhvani and śruti is that both are held to be indivisible ; according to Mataṅga śruti is not sublated by svara which is ephemeral, plural and phenomenal. Space, though eternal, is perceivable only because of its 'filling in' (*antarbhūtapūraṇa*) property. So also is śruti eternal. (A pun seems to be intended by Mataṅga here ; for, Śruti also means Veda). Śruti is perceivable only because it fills in the intervals *ṣaḍja* etc., thus revealing them in their certainty and exactness. That is, śruti is continuous and non-dual in the tone continuum ; it pervades the tone-space between two consecutive manifestations of tone called svara-s. Space between two different pots is perceivable only because of its property of 'filling in' ; each pot acquires finiteness, definiteness, individuality, exactness, qualitative and quantitative specificity because of the space inside and outside. So also two svara-s acquire these because the śruti pervades tone-space inside and outside them.

The terms which Mataṅga uses in the above (A, B, C) passages are powerfully suggestive of, and appropriate to, sphoṭa theory. For example, Śruti is Veda which is only 'heard'—and thus revealed, and which has a core, indivisible meaning, namely brahman. *Puruṣaprayatna* is human endeavour invested in the many-faceted transactional existence (of the world of sound) so as to transcend the latter to attain to an indivisible, indescribable state (of consciousness/of meaning); this is attained only in a (attributeless) void in a burst. Use of the word *nābhi* here is very appropriate because it is derived

from *nabh* which means void, space (Cf. *dehākāśa-pavana*) and also means 'to burst in a hole (Monier-Williams, p. 535). *Pratyaya* means certainty ; it also means fundamental knowledge, consciousness, understanding (ibid., p. 673). *Pratibhāsa* (A, C) means to manifest one's self, to appear like, to appear, to shine, etc. (ibid., p. 668)—all of which semantic valences are relevant to the term in connection with sphoṭa theory. *Avabhāsa* (B) also means to become manifest, to shine forth, be brilliant, to appear as-(ibid., p. 101). All these meanings are also inter-woven into the fabric of sphoṭa by Bhartṛhari and his followers.

In the passage under discussion Mataṅga is elucidating the indivisible, continuum nature of musical sound. Svara-s appear at definite intervals, discontinuously, manifesting only on their final śruti-s according to Śārṅgadeva (I,3, 14-27), even as a word is formed from a series of letters and even as sphoṭa occurs on the final syllable (Bhartṛhari I, 85, pp. 32, 33) :

नादैराहितबीजायामन्त्येन ध्वनिना सह ।
आवृत्तिपरिपाकायां बुद्धौ शब्दोऽभिधीयते ।

In other words, both speech-sound and musical-sound are discontinuous phenomena with intervening lapses ; but they are postulated in both speech theory and music theory as continua. In a classical analogy, letters are likened to gems strung together by dhvani (or śabda) which runs through them like a string (e. g. Bhāskararāya, I, 21, p. 16) ; they are like the gems, many, discrete and perceptible. Dhvani is the unifying principle which holds them. Vācaspati Miśra's view (p. 487) on the dual categories of 'is' (*bhāva*) and 'is not' (*abhāva*) may be relevantly extended in this context.

सा हि स्वरूपतो नित्यापि देशकालविकीर्णानन्तव्यक्त्याश्रयतया भावाभावसाधारणीभवत्यस्तिनास्तिसंबन्धयोग्या । वर्तमानव्यक्तिसंबन्धिता हि जातेरस्तिता अतीतानागतव्यक्तिसंबन्धिता च नास्तिता इति ।

Such apparent discontinuity in dhvani against a background of real continuity is postulated in Śruti theory in two

ways : the first is in terms of *dhvanis-vailakṣaṇya* (pitch-limen) by Abhinavagupta (under Bharata, XXVIII, 26 pr. pp. 21, 22) and his followers :

प्राक्तनस्य ध्वनेर्वैलक्षण्यं यावता हीनेनाधिकेन वा तीव्रमन्दात्मनारूपेण लक्ष्यते सा श्रुतिरिति यावत् । यद्यपि परमाणुतो ऽप्युत्कर्षापकर्षौ वा भवेद् ध्वनेर्विशेषस्तथापि नासौ ग्रहीतुं पार्यते । अत एव यत्रोत्कर्षापकर्षौ न कौचिद् ध्वनीनां ग्राह्येते तत्रैका श्रुतिरिति ।

The limen phenomenon is based on intervening lacuna. The śruti may therefore be regarded either as just noticeable difference in pitch, i. e. an interval, or as two sounds bracketting a non-sound ; in other words, a non-perception between two perceptions or *vice versa*. This follows as a corollary to the axiom that though consciousness is a continuous state, perception occurs only in continuous spurts. Hence emerges an inference that both nāda and śruti are ephemeral because they appear and disappear instantaneously. This is in essence, an instance of the Buddhist postulate of instantaneity and discreteness of phenomenal existence. Mataṅga refutes such inference. He points out that perceptual processes cannot sublate the original, actual nature of śruti which is one and continuous. According to him the tone-continuum is not a series of sound points which occur in spatiotemporal discontinuity, but is continuous like a strand of oil. Both these aspects of śruti, namely continuity and discontinuity are explicitly stated by Śārṅgadeva (I, 3, 12-13) :

स्यान्निरन्तरता श्रुत्योर्मध्ये ध्वन्यन्तराश्रुतेः ।
अधराधरतीव्रास्तास्तज्जो नादः श्रुतिर्मतः ।

Secondly, Mataṅga cites Viśvāvasu (Mataṅga, p. 4) to bring out such discontinuity, interpreted as potentiality (or latency) and actuality of musical sound. Dhvani (or śruti) is but one (as sphoṭa is) according to Viśvāvasu also, but has two aspects : *svaragataśruti* and *antaragataśruti*. The former is manifest in exact, perceptual dimension because it occurs as

well defined and exact intervallic values; the latter lies latent between two successive *svaragata śruti-s*.

श्रवणेन्द्रियग्राह्यत्वाद् ध्वनिरेव श्रूतिर्भवेत् ।
सा चैकापि द्विधा ज्ञेया स्वरान्तरविभागतः ।
नियतश्रुतिसंस्थानाद् गीयन्ते सप्त गीतिषु ।
तस्मात् स्वरगता ज्ञेयाः श्रुतयः श्रुतिवेदिभिः ।
अन्तःश्रुतिविवर्तिन्यो ह्यन्तरश्रुतयो मताः ।
एतासामपि चैश्वर्यं (! वैस्वर्यं) क्रियाग्रामविभागतः ।

Dhvani is here the tone continuum. It becomes śruti when the sense organ of hearing is capable of grasping it. 'Capable' refers to *dhvani-vailakṣaṇya* in both stimulus and response aspects of the auditory process such as intensity, duration and limen. Dhvani means level of sound (just as temperature is the level of heat). It may or may not possess musical appeal (ibid. 8-12, p. 2), as Abhinavagupta points out (under Bharata, XVIII, 5, p. 409) :

रक्तो ऽरक्तो वा ध्वनिः, ध्वनिः स्थानं, तदन्तराऽं च श्रुतिः कर्माधिकरण-व्युत्पत्त्याश्रयात् ।

Thus dhvani perception (as musical sound) is compounded of pitch limen and musicality. *Dhvani-vailakṣaṇya* may therefore be considered as quantum of intervallic perception in music. Dhvani is manifested as svara when these quanta accumulate and mature to a finite, fixed and exact magnitude. *Svaragata śruti* thus corresponds to the *rakti* state of dhvani while *antaragata śruti* corresponds to its *arakta* state. This may be compared to the states of complete and incomplete maturation of sphoṭa in any sequential semantic form. It is also comparable to the states of consciousness on which perception or phenomenal experience is, and is not, imposed.

If svara is regarded as analogous to *pada* (word), śruti-s correspond to letters. Each letter may be regarded as sound intervening between two lacunae or two latencies. Alternatively, two consecutive letters may be thought of as sounds

with an intervening lacuna or latency. The intervallic nature of musical sound and the spatiotemporal dimension of word (spoken sound) arise from this circumstance. However, meaning perception in either is not the culmination of a cumulative process, but occurs in a flash on or after the respective final term; the lacunae or latencies contribute to this experience only by the principle of con-sequence or *pūrvābhikāṅkṣā*. *Svaratva* results when such contiguous latencies accumulate to a finite and fixed ripeness or maturity, the magnitude of which determines the particularity of a svara. This magnitude is a function of such variables as vertica recurrence (*ūrdhva sparśa*), impression donation (*saṁskārapradāna*), progressive shedding (*niṣkāsa*), etc, engendered in the psycho-acoustic phenomenon of the śruti (Sathyanarayana, R., pp. 13-18). This is why a svara is defined as being an interval made up of a given number of śruti-s and as manifesting on its own final śruti even as sphoṭa is. For example, Abhinavagupta states (under Bharata, XXVIII, 23 pr., p. 17) :

तत एव तिस्र श्रुतय ऋषभ इत्यादि वक्ष्यते, न तु तृतीया श्रुतिरिति ।

Śārṅgadeva (I, 3, 25-27) is even more explicit :

ननु श्रुतिश्चतुर्थ्यादिरस्त्वेवं स्वरकारणम् ।
त्र्यादीनां तत्र पूर्वासां श्रुतीनां हेतुता कथम् ?
ब्रूमस्तुर्या तृतीया ऽऽदिः श्रुतिः पूर्वाभिकाङ्क्षया ।
निर्धार्यते, ऽतः श्रुतयः पूर्वा ऽप्यत्र हेतवः ।

Siṃhabhūpāla and Kallinātha offer a different interpretation of the above passage from Viśvāvasu (on *svaragata śruti* and *antaragata śruti*) because their reading of the text involves two important *variae lectionae*. They both read *antaḥśruti vivartinyaḥ* as *antarasvara vartinyaḥ* ; Siṃhabhūpāla has *nīyataśrutisamsthātaḥ* for *samsthānāt*. The *impressi typis* version of the text speaks of an internal, covert śruti at which *svaratva* may be only latent; the above commentators ascribe to Viśvāvasu (and secondarily to Mataṅga) the view that svaratva

is medially manifested at these śruti-s. According to this exegesis, śruti-s are of two kinds : (i)śruti-s fixed (by prescription such as the 4th, 7th, 9th, 13th, 17th, 20th and 22nd) at which svara-s appear; these are called *śuddha svara-s* (ii) other śruti-s (such as 10th, 11th, 16th, 1st, 2nd) at which intermediate svara-s (such as sādhāraṇa gāndhāra, antara gāndhāra, vikṛta pañcama, Kaiśiki niṣāda and kākali niṣāda respectively) appear; these are called *vikṛta svara-s*. *Antaḥśruti vivartinyaḥ* of the *impressi typis* suggests a qualitative difference between the two śruti varieties, and is therefore more acceptable. *Antara-svaravartinyaḥ* of the commentators suggests no such difference and does not explain the latency phenomenon of śruti in the dhvani continuum; they seek to read the dichotomic division of svara-s into śuddha and vikṛta through this classification of śruti, which is already and better effected by other theoretical devices such as mūrchanā and grāma. Further, the *impressi typis* reading readily fits into the sphoṭa theory to which Mataṅga seems inclined.

5. Origin of Dhvani

Mataṅga's theory of the origin of dhvani in the human body is echoed by Śārṅgadeva : the soul intent upon expression, stimulates mind, which 'strikes' fire residing in (the middle of) the body. This fire stimulates air which then arises from brahmagranthi, moves upward and occupies the regions of the navel, chest, throat, head and face and manifests dhvani in them. Nāda is another name given to dhvani because it is generated by the union of air (*na*) with fire (*da*). When it obtains expression in these regions, it is said to be in five states, namely very subtle, subtle, developed, undeveloped and artificial respectively. For phenomenal transactions (in music) its range is limited to three registers called *mandra*, *madhya* and *tāra* when nāda is generated in the chest, throat and head (physiologically the roof of the mouth) respectively. In each of these organs of the voice apparatus occur twenty two pairs of (*yoga*) *nāḍī-s* lying horizontally in ascending

order. When (vital) air fills such a pair of nāḍī-s, dhvani becomes individuated and is then called śruti. Śruti-s are contiguous; the first is the lowest dhvani (within limits of the particular voice apparatus and audibility); the second śruti is a little higher, such that no other dhvani may be inserted (i. e. heard) between them. This is true of every śruti (Śārṅgadeva, I, 3,3-10) :

आत्मा विवक्षमाणो ऽयं मनः प्रेरयते मनः ।
देहस्थं वह्निमाहन्ति स प्रेरयति मारुतम् ।
ब्रह्मग्रन्थिस्थितः सो ऽथ क्रमादूर्ध्वपथे चरन् ।
नाभिहृत्कण्ठमूर्धास्येष्वाविर्भावयति ध्वनिम् ।
नादो ऽतिसूक्ष्मः सूक्ष्मश्च पुष्टो ऽपुष्टश्च कृत्रिमः ।
इति पञ्चाभिधां धत्ते पञ्चस्थानस्थितः क्रमात् ।
नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात् तेन नादो ऽभिधीयते ।
व्यवहारे त्वसौ त्रेधा हृदि मन्द्रो ऽभिधीयते ।
कण्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ।
तस्य द्वाविंशतिर्भेदाः श्रवणाच्छ्रुतयो मताः ।
हृद्यूर्ध्वनाडीसंलग्ना नाड्यो द्वाविंशतिर्मताः ।
तिरश्च्यस्तासु तावत्यः श्रुतयो मारुताहतेः ।
उच्चोच्चतरतायुक्ताः प्रभवन्त्युत्तरोत्तरम् ।
एवं कण्ठे तथा शीर्षे श्रुतिर्द्वाविंशतिर्मता ।

Another parallelism between musical sound and speech sound may be noticed here, namely contiguity. This endows both with continuity in both production and perception if both proceed at the same velocity and are compatible with the velocity of consciousness. In speech sounds it gives rise to intelligibility, i. e. perception of a meaningful pattern through its horizonta sequence whereas in musical sounds it induces individuation through vertical sequence.

The alove theory of the corporal origin of dhvani is widely recognized and accepted in treatises on physiology (Caraka, XXVIII, 6,7) and music (e. g. Dattila, p. 1 :

Kohala, extr. Mataṅga, p. 12, Kohalamatam, p. 1; Mataṅga, 18-25, p.3; Nānyadeva, I, 2, 9-10; p.16; II, 9-11, 18, pp.16,17; Jagadekamalla, pp. 4, 5 etc) in India. The term dhvani does not always possess in these works the meaning conferred on it by sphoṭa theory; it is however, uniformly employed in the sense of inarticulate (i. e. not articulated as letters), substratic, (musical) sound which occurs in musical instruments (including the human voice).

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THE HISTORICAL BACKGROUND OF THE KĀṆĀḌĀ-RĀGIṆĪ

SWĀMĪ PRAJÑĀNĀNANDA

PRELUDE

The *rāgas* and *rāgiṇīs* of Indian music, both classical and non-classical, are included in the category of *mārga* or *chased* type which was evolved in the beginning of the Christian century i.e. from the first century A. D. to the fifth-seventh centuries A. D. and mainly in the Gupta period. The word *mārga* connotes the ideas of chasing and searching, ('*mārgayitabyam anveṣṭavyam*), and that means the *mārga-type* of classical music evolved after the image and materials of the Vedic music and *gāndharva*-music and mainly of the *gāndharva*, which were designed by the music-loving Gandharvas. The *mārga*-type of classical music was afterwards corrected and sophisticated by the standard formula of ten characteristics (*daśalakṣaṇas*), devised by Bharata in the *Nāṭyaśāstra*.

Most of the scholars are of the opinion that when in the prehistoric ancient time the civilized and enlightened Āryans permanently settled in the middle-lands of the sacred rivers, Sarasvati and Driśadvatī, there also lived various cultured and uncultured races in the vast prehistoric cities of Mahenjodaro, Channu-daro, Harappā, Kālibaṅgā and other places, among them the Gandharvas, Asuras, Rākṣasas and merchant-like Paṇis and other nation. The Asuras were expert and efficient in the arts of sculpture and architecture, and the Gandharvas were efficient in the art of music. From the history of ancient India, we come to know that at first there was a clash between the Aryans and presettled nations like Asuras, Gandharvas and others, but afterwards there was some cultural settlement among them.[1] The Aryans also received with accord the system of the *gāndharva*-music, designed by the Gandharvas like Nārada, Viśvāvasu, Tumburu, Kohala,

1. Vide my book, *The Cultural and Comprehensive History of Indian Music Vol. I.*

and others, and this fact was mentioned by Bharata in his *Nāṭyaśāstra*, which, it is believed, was compiled approximately in the 5th Century B. C. as we find in the *Nāṭyāśāstra* (Kāśī ed. 28.9). 'Atyarthamiṣṭam devānām tathā prītikaram punaḥ. Gandharvānāmidam yasmat tasmād gāndharvamuchyate' i.e. the *gāndharva*-type of highway classical music was very favourite with the Devas i.e. Aryans also. And, in this connection, Bharata has also admitted the origin of fountainhead of two systems of music, *vaidika* and *laukika*, i.e. *sāmagāna* and *gāndharva*. The *sāman*-songs, *sāmagānas* were designed by the Vedic Aryans, as they added tunes on the Rik-stanzas with the Vedic tones, *prathama*, *dvitīya*, etc., in downward movement (*avarohaṇe*) and the *gāndharva* was designed by the Gandharvas, adding *laukika* tone, *ṣaḍaja*, *ṛṣabha*, *gāndhāra*, etc., in upward movement (*ārohane*). These two systems, Vedic *sāmans* and *laukika-gāndharva* were determined by the help of lute (*Veeṇā*) and bamboo-flute (*Vaṁśa*), and it is believed that they, existed side by side,—'asya yonirbhaved gānam veeṇā vamśaḥ'. The *gāndharva* of the Gandharvas used to be sung with the help of different *jātirāgas*, *grāmarāgas*, *bhāṣārāgas*, *vibhāṣārāgas* and *antara-bhāṣārāgas*. In the *Nāradīshikṣā* (of Nārada I) and *Nāṭyaśāstra* (of Bharata), the *gāndharvagānas* are described with their intrinsic characteristics and forms. Afterwards, as we have said before, the *mārga-type* of *deśī* or *laukika* music evolved on the image of both Vedic *sāmagāna* and *laukika-gāndharva*, but it is a fact that *mārga-type* of music owes its debt greatly to the *gāndharva* one.

THE ORIGIN AND CHARACTERISTIC OF THE KĀṆĀḌĀ-RĀGIṆĪ

The origin and characteristic of the *Kāṇāḍā-rāgiṇī* belong to the class or category of the *laukika* or *deśī mārga*-type of classical music. The *Kāṇāḍā-rāgiṇī* is known as the *Karṇāṭa-rāga* or *rāgiṇī* that evolved from the *Karṇāṭadeśa*, '*Karṇāṭarāgaḥ Kṣitipālamūrtiḥ*', and, therefore, *Karṇāṭa-rāgiṇī* and *Kāṇāḍā-*

rāgiṇi are one and the same. In fact, *Karṇāṭa* and *Kāṇāḍā* are similar, because their melodic forms are similar. Paṇḍit Ratanjaṅkār, in a correspondence, said "At the outset it is proper to state that the word *Kāṇāḍā* is a modernised form of *Karṇāṭa*. The province of *Karṇāṭa* now runs by the name, *Kāṇārā* (or *Kāṇāḍā*). The name *Karṇāṭa* and its altered form *Kāṇāḍā* both appear in old Sanskrit words, and it can be proved that the two names were common. So, before solving the question, it will be necessary to determine the *Rāga Kāṇāḍā* itself, or which is one and the same thing, the *Rāga Karṇāṭa*. In the *Rāgataraṅgiṇī*, Lochana Kavi said,

Shuddhaḥ saptasvarasteṣu gāndhāro
madhyamasya chet |
Griṇhāti dve-shruti gīta
Karṇāti jayate tadā ||

This corresponds to our present *Khāmbāja* scale. It should be remembered that the *shuddha* or pure scale (*thāṭa*) of the *Taraṅgiṇī* is our present *Kāphī* scale. The *gāndhāra*, therein raised two *shrutis* becomes *tīvra*, and thus the *Karnāṭa* scale runs as sa, ri, ga, ma, pa, dha, ni, śa, according to this work (*Taraṅgiṇī*). Then again the author's own explanation of the above verse runs thus : 'shuddheṣu saptasvareṣu gāndhāro madhyamasya śruti-dvayam griṇhāti tadā kānārā khyātam karṇāta samsthānam bhavati'. From this it is clear that the author Lochana at last means the same *Rāga* was named by any of the three names, *karṇāta*, *kānāḍā* and *Karṇāti*, and that its form of scale is sa ri ga pa ri dha ni śa" (Vide *the Report of the 4th All India Music Comference*, Lucknow, 1925,, Vol. II, pp. 172-186). So from the reference and proof of the *Taraṅgiṇī* by Lochana-Kavi it is certain that the *Rāga* or *Rāgiṇī Kāṇāḍā* is the same as the *Rāgiṇī Karṇāṭa*, *Kāṇārā*, or *Karṇāṭi*.

It is said that thousands and thousands of *rāgas* and *rāgiṇīs* evolved when the regional and folk tunes of different countries and tribes of India were collected and made sophisticated with the sacred formula of ten characteristics (*daśa-lakshaṇas*), devi-

sed by Bharata of the *Nāṭyaśāstra*. Bharata devised it for correct definition of *Jāti* and *grāma-rāgas* with their definite forms and characteristics, and afterwards, in the beginning of the Christian era, Yāṣṭika, Kohala, Dattila, Mataṅga and others utilised this formula of Bharata for correcting and sophisticating the *deśi rāgas* and *rāgiṇīs* of the *mārga*-type of music. All the *mārgarāgas* and *rāgiṇīs* were, however, rectified (*shuddhikrita*) and were then included in the classical form.

However, in this way of rectification and making sophistication hundreds and thousands of *ānchalika* and *deśī-rāgas* and *rāgiṇīs* like *bhūpālī gurjarī*, *kāmbojī*, *dākshinātyā*, *saurāṣtri*, *śaka*, *śakasilaka*, *bhotta*, *kaushikī*, *gauḍī*, *gaurī* etc., evolved to enrich the treasury of Indian music. And, consequently, their contemplative *ślokas* and *dhāyanas* were composed in the 16th-17th centuries A. D. Śrikanṭha (in 16th-17th century A. D.) and Paṇḍit Somanāth (in 1609 A. D.) composed for the first time the *dhyāna-ślokas* with forms in their *Rasakaumudī* and *Rāgavibodha*. Hundreds and thousands of *rāgas* and *rāgiṇīs* were set to tunes, appropriate to different seasons, different tribes and countries, and different ceremonial functions. In the *Nāradīshikṣā* of Nārada and *Nāṭyaśāstra* of Bharata, we find the *gāndharva-jātirāgas* and *grāmarāgas* have been described and well-depicted, but in the Mataṅga's *Brihaddeśī*, Dattili's *Dattilam* and other pro-*Nāṭyaśāstra* books, numerous *mārga-rāga-rāgiṇīs* have been described, and they are included in the *mārga*-type of the Christian Century.

THE SOCIAL AND HISTORICAL ASPECTS OF KĀṆĀḌĀ RĀGIṆĪ

The modern form of *Karṇāṭa-rāgiṇī* evolved from the Karṇāṭadeśa, and was known as *Kāṇārā* or *Kāṇāḍā*. But the name *Karṇāṭa* and its altered form *Kāṇāḍā* both appear in old Sanskrit treatises. It is, therefore, found by close analysis that the names *Karṇāṭa*, and *Karṇāṭī* and *Kāṇāḍā* are one and the same *rāga* or *rāgiṇī* holding the scale of notes Sa Ri Ga Pa Ri Dha Ni Śa.

Now, we would like to determine and describe the social and historical backgrounds of the *rāgiṇī*, *Karṇāṭa* or *Kāṇāḍā*, which is the main topic of our article. Dr. O. C. Gangoly said that though adequate proof is not easily available, yet some suggestions may be made how characteristic scenes and themes may have been worked out and idealized into a pattern for a *rāga* or *rāgiṇī* picture. "The three examples of *Kāṇāḍā rāgiṇī* seem to indicate three stages in which (a) a hunting melody, originally used by *Shikārīs* (*hunters*) helping a Prince in the elephant-hunts, melody now recognized under the name of *Kāṇāḍā*. Possibly, when the prince killed an elephant, the attendants stood up to salute the hunter and broke into congratulatory cheers in some crude songs devised by minstrels (*chāraṇagītis*), in which the plaintive groans of the dying animal mingled its deeply moving notes of sorrow, which perhaps still linger in its deeply fined, finished, and developed structure, now known to us. In the final picture that it evolved. It obliterated all traces of its origin, and in this developed picture it is interpreted as a song of inspiration to Kṛṣṇa (*Kānar-Kānorā*), as he starts to ride out from his place to kill the demon Gajāsura. The sources of the pictorial motifs have been forgotten, defaced, or obliterated in most cases".

The story runs thus that in the ancient Karṇāṭadeśa, usually the Kings were accustomed to hunt the elephants for their victory, and it was a traditional custom or habit of the Kings. The Kings of the Karṇāṭadeśa used to go to the thick jungles taking with them attendants and royal forces. A band of singers also accompanied the King. It was the customary tradition that when the King riding on his own elephant, decorated with jewels and golds, used to kill an elephant in a thick jungle, the attendants rushed to the animal, took his teeth and presented them to the King as a sign of glorious victory. They, at the same time, gave a spot of blood as a glorious sign of victory (*jayaṭīkā*) in the forehead of the King, and the singers used to sing a tune (i.e. a sound of sigh similar to the last breath of the dying elephant). That tune was full

of three emotional sentiments, *Karuṇa*, *Utsāha*, and *Ānanda* or pleasure for victory. The expert musicians find in the *rāgiṇī Kāṇāḍā* or *Karṇāṭa* emotional sentiments of lamentation (*Karuṇa*) and pleasure of victory (*ānanda*) with *jayollāsa*. The contemplative composers composed afterwards in the 15th–16th century *dhyāna-ślokas* and pictures of *Karṇāṭa* or *Kāṇāḍā* with the beautiful themes surcharged with the combination of aesthetic sentiments of separation and lamentation (*viraha-vedanā*), together with joy and pleasure (*ānānda*). The artists drew the picture of a mountain, where stands a young and lovely King who hunts an elephant and a band of singers sing the songs of victory and glory, raising their hands. And under the feet of the King and the singers there lay a dead elephant, sprinkled with blood, and looked as if it left its last breath, and the attendants, encircling the King, are presenting the teeth of the animal in the hands of the King. This lamenting and glorious scene has been painted by the artists—

Kripāṇapāṇi gajadantakhandam,
Ekam vahan dakshiṇa-hastakena|
Samasthuyamānaḥ sura chāraṇaughaiḥ,
Karṇātarāgaḥ kshitipālamurtiḥ||

In the Hindi verses also, we similarly find—

Kirati jyoti ujari dharai,
Nripa āsana vaitho virājita-nīkai,
Bhāṭa khaḍe vara gāvata āge,
Svanai japako hurakāvata hīkai,
* * * * *
Kāṇārā mohata hāi abanikai|. ||

Lālā Kānnomal published in the Journal *Rūpam* (No. II July, 1922) the rhetorical interpretation of the *Kāṇārā* or *Kānhārā-rāgiṇī* that the *rāgiṇī* has a white sandal mark on the forehead, a shining sword in the righthand and a fine elephant's tusk in the left. She wears a white sārī on her body which radiates with the lustre of gold. Her attendants are celestial musicians. This Rāginī is sung in Nishadswar in

Summer in the first part of the night. Thus is she described by those who are well-versed in musical science.

THE RHETORICAL INTERPRETATION

The Nāyaikā is a young passionate woman, well-skilled in the art of pleasure, but whose husband has gone to a distant country on business. Her lover is Dhriṣṭa, one who is unashamed of his wrong act even when discovered in doing so and who defends his wrong position by false arguments, assuming at the same time a defiant attitude. The prevailing sentiment is *Vipralambhā*, the intense erotic sentiment remaining unsatisfied owing to the absence of the lover. (Here it should be mentioned that the descriptional themes differ in most of the *Rāgas*).

In fact, the *Karṇāṭa*, *Karṇāṭi* or *Kāṇāḍā rāgiṇī* is recognised on the lamentable hunting melody (*mrigayā-gīti*), which afterward in the *Vaishanavagīti* this theme took the theme of Krishna who hunted and killed the Gajāsura i. e. elephant as a demon. That is, afterwards in the 16-17th century A. D. the King as the hunter of the wild elephant took the shape of Lord Krishna who killed in the *dvāparayuga* the furious demon in the shape of wild elephant (Gajāsura) and then the *rāgiṇī karṇāta* or *karṇāti* was transformed into the *rāgiṇī kāṇārā*, *kāṇara* (*Kāṇu* = *Krishṇa*) or *kāṇāḍā*, which originates and intensifies the sentiment of devotion or *bhakti* towards Śrī Krishna, and then the theme as a plot of *Krishna-līlā* found its place in different *padāvalī* and *padāvalīkīrtana*. So it is found that the materials as well as the themes of all the *rāgas* and *rāgiṇīs* have been collected and adopted in the classical music from the social and historical incidents and happenings, and were afterwards applied in the religious functions of the human society, i. e. the social function was transformed into religious function.

THE RĀGAS AND RĀGIṆĪS ARE THE SYMBOLS OF DIFFERENT AESTHETIC SENTIMENTS

The *rāgas* and *rāgiṇīs* of Indian music are the emotional

settings of the human minds. They can rather be called as the picturizations of emotions in a concrete and plastic forms of abstract states of the mind. In a general sense, it is a universal language of emotions, and, is considered as the vehicle of human feelings. Or it can be said that the patterns of Indian musical melodies claim to answer somewhat to *emotional abstract states* or generalized forms of different aesthetic emotions (*rasas* and *bhāvas*), visualized in dramatic forms with 'accompanying circumstances'. All phases of Western music have airs or tunes answering to various moods and temperaments of the mind. The Indian music i.e. melodies have similar connotation. *Rāgas*, *Vasanta*, *Hindola*, *Megha*, *Mallāra*, *Āsāvari*, *Madhumādhavī*, *Naṭa*, *Bhairava*, *Bhatravī*, *Kāṇādā*, and all other *rāgas* and *rāgiṇīs* are the embodiments of different gamut of human feelings and natural circumstances. So they are living and inspiring, as they create different states of feelings and dispositions. Each melody (*rāga* or *rāgiṇī*), is, therefore, dedicated to its own theme and own *ethos*, and the presiding *devatā* of it helps the artistes to saturate their hearts with different *bhāvas* and *rasas*. The *bhāvas* and *rasas*, which are generated from the *rāgas* and *rāgiṇīs*, are the sources that saturate and elevate the mind as well as the status of the artiste and listeners, and thus all the *rāgas* and *rāgiṇīs* are living and lifeful.

THE RĀGAMĀLĀ PICTURES OF THE KĀṆĀḌĀ-RĀGIṆĪ

We find different kinds of painting or picture of the *Kāṇāḍā-rāgiṇī* which can be given here :

1. *Kāṇārā or Karṇāta Rāgiṇī* :
   Theme : Krishna subjugating the Elephant-demon, Kuvalia Pith in the Chaurapañchāśika Group (1530-1550 A. D.).

2. *Kāṇāḍā or Kāṇārā Rāgiṇī* :
   (a) Vide Fogg Art Museum, Cambridge, Massachusetts (Cambridge Mass, 1932)

(b) The Rāgamālā Painting by Klaus Ebling (No. 35). Two pictures are there : one is slaying the elephant and other is slaying the Elephant-Demon or Gajāsura.

3. *Kāṇāḍa or Kāṇārā Rāgiṇī* :

Mr. R. K. Tandon has mentioned in the *Pāhāri-Rāgamālā*, about *Kāṇāḍā*. (Vide Fig. 61) who is the *Rāgaputra* of the *Meghamallārs*.

4. *Kāṇāḍā* in Basohli Paintings, drawn in 1700 A. D.

(Vide M. S. Randhawa,=Kāṇhra-Ragamala, Painting in the National Museum, N. Delhi).

5. *Karṇāṭa* or *Kāṇāḍā Rāgiṇī* :

Vide Guru-Grantha-Rāgamālā :
Kāṇāḍā belongs to *Rāga-Dīpaka-Rāgiṇī* or *Rāga*.

6. *Kāngra-Rāgamāla Pictures* :

(1) *Rāgiṇī-Karṇātī*, who is playing the *Veeṇā*. It is the *Rāgiṇī* of *Śrī-Rāga*.

(2) *Rāga-Megha* is the main *Rāga*, and *Kāṇāra* is the Son of *Megha*, and is depicted with *Veeṇā* in hands.

7. Vide Plate No. IL. in the Tagore Collection.

The *Kāṇoḍā* is pictured in the image of a young lady,—standing at the foot of a *Aśoka*-tree,—lean as a golden creeper, with tears in her eyes for separation from her lover. But it seems to be not genuine, as it differs from its *dhyāna-mantram*.

IMPACT OF INDIAN THOUGHT AND PHILOSOPHY ON INDIAN CLASSICAL MUSIC

R. C. MEHTA

(This article is the text of lecture number one, Part-I, in the series of thtee lectures—Ustad Allauddin Khan Memorial Lectures, 1984—delivered under the auspieces of the Ustad Allauddin Khan Sangeet Akademi, Bhopal, on October 19 & 20, 1984) (Copyright retained by the author).

A rasik Shrotā, an intelligent musician or an educator, will at some stage, try to find an answer to the question : Why do we sing only in a particular way ? And such a question would generate further inquiries : Why do we feel the rhythm or pulse in music in a characteristic way ? How is it that the treatment of melody has been different in different parts of the world ? If the basic instincts are the same in "Man", if the endowment of his senses are identical, if he breathes the same air and is under the same sky, how is it that his voice sang so differently ? What makes the Rāga, a flower of Indian tradition ? How does a Rāga carry a bundle of traditions ? What are those traditions—of thought and feeling ? These questions are relevant to our understanding of Indian Musical tradition. In the community of music of the world, Indian music retains its independent entity, it is at once ancient and contemporary. Perhaps no other art in India can boast of such Indianness without being archaic. The shortest answer to the questions, is that it is the legacy of India.

Then, what is the nature of this legacy ?

The very nature of sound and music, its immediate perishableness, presents a great difficulty. We have had no record of the actual art, say, till the appearance of the gramophone. Our music has had an oral tradition, and we have no knowledge how it actually sounded through the masters of music. Hence to fathom the past of the actual practice, of this performing art, is an impossible task. Then our tools of investigation

have to be appropriate to meet the situation. Two ways are open to us : One is to start from the known to the unknown ; to know the characteristics of the known and to explore its relatedness to the less known facets of traditions of Indian thought and Culture. Wherever possible, we shall try to apprehend the non-referential, non-verbal, non-language aspects of music, the "pure" melody/Rāga, since it is in these aspects that the nature of the legacy is to be sought and discovered. The other way is to try to take a comprehensive view of the Indian inheritance of life and its philosophy, and to search for its influences on music. We shall apply one or the other tool, as we may find its usefulness in gaining an insight.

It was Ananda Coomarswamy who with his great vision provided art conception of Indian culture and also the holistic approach to our fine arts. Natya provided a full fornm for the use and nourishment of so many other arts ; the forum especially included the drama, dance and song ; it also provided,—viewed in the context of the history of the growth of fine arts in India,—some cannonisation and methodology for the practice of the arts.

Culturally speaking, we stand on the legs of a two thousand year old history—(As far as the theatre arts are concerned, we find its monumental expression in Bharata Natya Shastra,—500 BC 200 A. D. and a thousand years later, in Sangeet Ratnakar). We find a reconcilement of seemingly two opposites : rituals forbidding deviations, and arts dependent on freedom, variation and imagination. Monotheism (Ekeswara-vaad) and polytheism (Anekeswar-vaad), the Bindu (the atom) and the circle, bondage and liberation, bhakti and mukti. The inner, the spiritual aspect has ever been emphasised by the Shastras (Shastra, to command) and all arts have been sacrificed to spiritul goals, different arts serving as different paths or tracts. Severally, they give only, and always, "a partial" vision, a "darshan", on account of the

very nature of the Being. All these lead to or aspire to the final goal of "reaching" the Brahman.[1] All arts, springing from the One Omnipotent, are one-in-all and all-in-one in their "beej" aspect, and also in their fruit or essence aspect—the ānand or brahmānand-sahodar aspect.

The integrated approach to arts was the contribution of religion, mythology and philosophy (Hindu, Bauddha, Jain). We notice this, in our most conservative and conserving arts : the various dance-forms. Here, one finds religion, mythology, philosophy and arts—all integrated. In the Dramatic art, we have nearly lost such a tradition because of the metamorphosis that languages have to undergo. But then where does music stand in following and maintaining the tradition of the integrated approach ? Or, has it lost direct links with religion and philosophy ?

The Hindu approach to the mystery of life and destiny has been basically cosmological, viewing every human activity as related to one another. It takes the total view of the universe integrating various elements of aesthetic, religious, philosophical and social significance. Compared to this the modern outlook is analytical, trying to differentiate and isolate different strains of thought and activity. The high culture of the Hindu philosophy and the cosmological view of the universe have its full influence on the evolution and the growth of arts and crafts which necessarily include theatre arts and music. No sudden revolution has ever taken place to disturb this tradition of thought, inspite of seemingly opposite interpretation of dogmas and understanding of one universal God. This total view of life, hence of all arts, has percolated through the ages which are apparent and easily identifiable, atleast through the external manifestations and rituals even in the modern society of India.

From the earliest times, music was treated as a manifestation of the divine : a medium for understanding of the all pervading divinity. Thus music as manifestation of the

divinity, also contained the full reflection of the pervading divinity. As it is difficult to show the relation of thought, religion, history and geography, etc. with the shape of the particular physiognomy of communities and persons, it is as difficult and beyond comprehension to relate particularities of the Indian music through its growth at every stage of its culture, through its 3 to 5 thousand years of evolution. However, such a search inspite of its many limitations has its own reward in understanding the various facets of our contemporary art music which is rightly called classical, if we interpret it as belonging to a class of understanding or having its own classicism, its deep roots in the classical period of Indian history, and its relation to classical ideals propagated in classical texts.

From this premise, it becomes easier to understand the relatedness given to music with various other manifestations of the divine. The modern student of music when he is confronted with the table or relation of the various notes with nakshatras, sages, individuals and rasas, feels, such relation just a figment of imagination and mythological imposition with no meaning of significance for him. He is, of course, under the impact of the modern analytical approach to the meaning of objects. He can hardly understand the contents, form and style, as related, not merely to the past practices, but to the whole culture of the past, which he inherits. However this understanding is absolutely necessary to understand the full ethos of Indian music, thus permitting a greater training to our aesthetic sensibilities. I am very much tempted to add that this exercise is a great tool for increasing and refining our artistic sensibilities towards our own musical culture. We need this refinement at every stage of our growth, whatever our goal may be, either religious or spiritual or just aesthetic.

Once the 'logic' of inter-relatedness, and cosmological nature of every manifestation is understood in terms of Indian ancient thought, it becomes easier to understand how the

nāda, svara and its numerous variations form a natural link with other manifestations of life. We may begin with some of the enveloping, but at the same time inter-penetrating aspects of music. Take for example, the origin of different notes ascribed to different animals and birds.[2] There is no direct link between the musical note (a particular frequency : a pitch) and the 'noise" quality of the sounds of animals and birds. This only points out the significant fact that sound-producing apparatus is not confined to man only, that sound, as energy, (as 'agni') is found in God's other creation also and provides a perspective on men, animals, birds—all creatures living a homogenous life, in the home of this planet; that all the notes of a scale are a gift of nature around or that musical notes were realised from the natural cries of birds and animals, or, that svaras were not invented by the human being—they were there in the sounds of birds and animals.

To understand the inner psychology and the stream of consciousness behind our life and arts, an integrated approach is not only useful but absolutely necessary on account of demands made by these arts as the living forms. However, it requires to be noted that it is much easier to co-relate the written word—the Vedas, philosophy, literature etc—with the referential arts, or at least to the referential aspects of all the literary and plastic arts. The Indian dance till the present day uses mythology, puranic stories and epics; painting and sculpture, also use individualised objects. The same approach is possible for music using full import of words but the purer aspects of music of the non-referential aspect of music were realised, even before Bharata wrote his treatise, in the conception of Jāti-gāna and later in the conception of Rāga. Our concern is to understand, not the referential aspects of music but the correspondence of the pure music, the non-referential music, the Rāga, with the Indian psyche. It is good to recognise that there is inherent generality in the symbols and signs (developed from the elements of sound, pitch, rhythm and meter etc through the ages) which get restrained or modified in

society with referential material like language and colour, Susanne Langer in her deliberation on "Symbol" discovers in it, "complex abstraction of the emotional aspects of the experience".[3] Rāga should be examined from the standpoint of conceptual expression of the lived style and philosophy of the enlightened community which experience life in consonance with nature, other beings and other men; all who found their communication in the membership of the larger society.

It has been observed by Alain Danielou, in his "Hindu Polytheism"[4] that, the manifestation of the cosmic being appears, from the point of view of men, to take place within three distinguished yet-co-related orders. One is a sucessive order implying the same form of duration; the second is a matter of relative location implying the same form of space; the third is an order of perception implying degrees of consciousness and therefore stages of manifestation". This envelopment of all the three orders (duration, space relative location of notes and perception of Rāga) could be found in this partial or perceptible universe, "Channels through which to conduct our investigation into the extrasensorial world"[5]. When a musician sings or performs a Rāga he has already prescribed for himself a path; he has a conception of rāga in his consciousness and engages himself in recreating the spirit through sensuous elements he has at his command. He accepts willingly all the parameters of Rāga for reasons of his own sensibilities to a style as a previous aesthetic exposer and tradition. In a way, he is possessed by the Rāga and consciously or sub-consciously accepts the dictates of the Rāga and the style. This dictation carries with it an entire thought and tradition behind evolution of the Rāga during the ages.

Anthropology, Sociology and ethnology—all products of the theory of evolution-would enjoin us to relate our art-music to ethnic, primitive, tribal and folk forms. While the origin or beginnings are not denied to the soil, the very antiquity of our high vedic or post-vedic culture, baffle us. Abstraction of

musical matrix which resulted in Gandharva gāna, Jati-gān and Rāga-jati, is as old as the Bharat Natya shastra—to name the most known and ancient source of our arts. This abstraction is just one manifestation of the contemporary thought movements and a symbol of perception, fathoming the sensuousness of nature, through intuition and contemplation. Rāga is at once attributed to Divinity, revealing its mystic powers. It is expeienced as an aspect of divinity, and it is inter-connected with other manifestations. In writing about the language of symbols, Danielou says :

"According to the Hindu view, all the aspects of the manifest would spring from similar principles, have, we might say, a common ancestry. There is of necessity some sort of equivalence between sounds, forms, numbers, colours, ideas, as there is also between the abstractions of the subtle and transcendent worlds on one side and the forms of the perceptible universe on the other".

"The astronomical phenomena can be considered as basic symbols. We can find in them a figuration of universal principles. True symbolism, far from being invented by man, springs from Nature (Prakriti) itself. The whole of Nature is but the symbol of a higher reality".

"What we picture as the aspects of divinity are essentially the abstract proto-types of the forms of the manifest world. These must, by their very nature, have equivalents in all the aspects of the perceptible universe. Each divine aspectthus may appear to us as having affinities with some particular form, number, colour, plant, animal, part of the body, vital energy, particular moments of the cycles of the day, of the year, of aeons, particular constellations, sounds, rhythms, etc".

So, it is not surprising to find the seven-segment (saptak) notes attributed to saptarshis, Nakshtras animals and birds and to the principal moods or essences (rasas). From the macrocosm of the universe it is a microcosm world of music. Rāga (evolution of sound), has lived through the Indian view of the cosmos, the Brahman, and has received the "Sanskāra" all

through and thus achieved the vitality to generate "Sanskāra" as well.

Considering the two thousand year old culture of Rāga and the growth of the tree of Rāga in an environment of its close co-life with other forms of arts, religion and Indian thought the contours and contents of the Rāga as found at this end of the story—the present day music—show vital signs of the culture we have lived through, and of which we ourselves are the product. Good or bad, we stand "conditioned" in a culture : that cannot be wished away. To the question, "Is not the concept of Rāga, a full conditioning towards convention, a stagnation, and a barrier to experimentation and exploitation of unexplored areas of tone, pitch, harmony ?" The answer is to be found in the bondage of man to his self, to his peculiar culture.

* * * * *

Notes

1. Nāda (Sound) has been called nada-brahma, the universe of sound, signifying sound as symbol of the cosmos. Anāhat-āhat nāda, macro-micro, Spirit-matter duality is upheld here.
2. As mentioned in Nāradiya shikshā : The peacock utters the note shadja, the cow rishabha, the goat the gāndhāra, the heron the madhyama, the cuckoo panchama, the horse dhaivata, and the elephant the nishāda.
   Matang, in his Brihaddeshi, quoting Kohal, makes the same reference, with a little variation.
3. Langer, Susanne K, in Philosophical Sketches, 1964 New York, Mentor Books, P. 61.
4. Danielou, Alain, Hindu Polytheism, 1964, London, Routtedge & Kegan Paul. p. 4.
5. Ibid. p. 4.
6. Ibid. p. 3–4.

* * * * *

"MUSICAL INSTRUMENTS" IN NIRGRANTHA CANONICAL LITERATURE

M. A. DHAKY

> St. Augustine was very firm with those who professed an instinctive enjoyment of music, saying that this placed them on a level similar to birds.
>
> *Andrew Martindale*

The early Nirgrantha attitude towards music somewhat parallels the early Christian as reflected in St. Augustine's exhortation (*c.* late 6th early 7th cent. A. D.); both religions advocated, and resolutely enforced, severity of discipline for friars and nuns. For the Nirgrantha Church asceticism in its extreme, almost absolutist form was not only a desirable virtue : it also was, and still is, an invariate precondition to salvation.

As with the Buddhist church, the disciplinary rules as first framed in the Nirgrantha Order were fewer and simple. As time wore on, these progressively became exhaustive, elaborate, and complex. Very largely as a result of the burgeoning material culture, the "danger points" in terms of laxities in monastic discipline multiplied and grew in intensity. To this continually renewed and phenomenally augmenting challenge, spasmodic adjustments (including some minor concessions) but also additional, fresh, and sterner clauses were introduced, together with enlargement in the scope of existing injunctions. The extended code of strictures, which now also included atonements, was expected to act as a safeguard and an expediency against lapses and transgression of the monk's fundamental and inviolable vows taken at the time of ordination.

The monastic conduct rules forbid what was considered then, as now, the 'good things' leading to material happiness in life. But in the very process of negation the disciplinary texts reveal what, in times contemporaneous to their com-

position, were looked upon as desirable objects, and proper means and channels of enjoyment, of which music was an important part.

Excepting the *Anuyogadvāra-sūtra* (*c.* early 5th cent. A.D.), no other Nirgrantha *āgama* speaks about the foundational elements of Indian music.[1] Greater information, however, is available on the traditional four classes, and types within them, of Indian musical instruments, in the books on monastic conduct and thc later Prakrit and Sanskrit commentaries on them. The *Ācārāṅga-sūtra Skanda II* consists of five *cūlās* or appendices of which the premier two (*c.* 1st cent. B. C.) relate to monastic rules; four passages therefrom forbid the friars and nuns to listen to, or go to listen to, the sound of musical instruments of the four categories, *vitata* (percussion, drums of many sorts), *tata* (string), *ghana* (solid beat-keeping) and *śuṣira* (wind). The text also lists a few instruments that fall under each category.[2]

Vitata

mṛdaṅga, nandī, jhallarī;

Tata

vīṇā, vipañci, babbisaka, tuṇa, tumba-vīṇā, ḍhakuṇa;

Ghana

tāla, kāṁsya-tāla, lattika, godhika, kirikiri;

Śuṣira

śaṁkha, veṇu, vaṁśa, kharamukhi, piripirīyā or *piripirikā.*

The *Ācārāṅga* passages in question include some instruments that are untraceable in the standard pre-medieval and medieval works on music in Sankrit, on which I shall focus in the sequel.

The next work is the *Niśītha-sūtra* (*c.* 1st-2nd cent. A. D.)[3] whose rules of prohibition and expiation of the Nirgrantha recluses include a rather larger number of musical instruments in addition to all those that figure in the *Ācārāṅga* Book II.

Vitata

bheri, paṇava, paṭaha, muraja, mṛdaṅga, nandi, jhallari, vallari, (vallaki ?)[4], *ḍamaruka, maṭṭaka, dhuttuṅga* (?)[5] *goluki* ;

Tata

vīṇā, vipañcī, tuṇava, babbisaka, vīṇaīga (?), *tumba-vīṇā, jhoṇḍya,* (?), *dhaṅkuṇa* (or *ḍhakula*), *kacchapī, mahati*[6] ;

Ghana

tāla, kāṁsya-tāla, littika (*lattika, godhika*), *makarika* ;

Śuṣira

śaṁkha, śṛṅga, śaṁkhikā, vaṁśa, veṇu, kharamukhi, pirili or *paripirikā* (*piripirikā*) and *pāvā* or *parva.*

The increased length of the list in the *Niśītha-sūtra* is due in part to its relatively later age as compared to the *Ācārāṅga* Book II, but may also in small part be due to interpolations before and after the Mathurā synod which was convened for the redaction of the (Śvetāmbara) *śruta* or canon in *c.* A. D. 350/363.[7]

The *Vyākhyā-prajñapti*, a huge compendium on Nirgrantha dogmatics that existed in the fourth century A. D., in large part in the present form,[8] also yields some information in one of the questions pretended by apostle Gautama to Jina Vardhamāna Mahāvīra ; while the text in a general manner refers to the four classes of instruments, those of two—*śuṣira* and *vitata*—alone are specifically listed :

Śuṣira

śaṁkha, śṛñga, śaṁkhikā, kharamukhi, povā (*pāvā* i. e. *parva*), *paripiriyā* ;

Vitata

paṇava, paṭaha, bhaṁbhā, horambha, bheri, jhallarī, and *dundubhi.*

And finally the *Anupapātika-sūtra* (in the present shape dating before *c.* 4th cent. A. D.) in its stereotyped *varṇaka*—description of the regal procession of king Śreṇika (Bimbisāra)

of Magadha (proceeding to pay obeisance to Jina Mahāvīra) alludes to the sound of the following instruments (without, however, reference to their pertinent class)[9] :

[*Śuṣirā*]

śaṁkha

[*Vitata*]

paṇava, *paṭaha*, *bherī*, *jhallarī*, *huḍukkā*, *muraja*, *mṛdaṅga*, and *dundubhi*.

Here, the *huḍukkā*, a variety of drum, not included in the aforenoted works is mentioned. (It does of course find mention in the medieval literature on music).

The exegetical literature sometimes explains the form and meaning of the instruments (*ātodya*) alluded to in the āgamic passages. Among the available commentaries are the *cūrṇī* (mainly Prākṛta : author unknown ; *c.* late 7th cent. A. D.) and the *vṛtti* (Saṁskṛta : Śīlācārya : c. A. D. 851), both on the *Ācārāṅga-sūtra* ; the *viśeṣa-cūrṇī* (mainly Prākṛta : Jinadāsa gaṇi mahattara : *c.* A. D. 675) on the *Niśītha-sūtra* ; and the Saṁskṛta *vṛtti* on the *Vyākhyā-prajñapti* by Abhayadeva sūri of Candra-gaccha (A. D. 1072).[10]

And lastly mention may be made of a *gāthā* cited by Jinadāsa gaṇi mahattara in his *cūrṇi*-commentary (*c.* A.D. 675) on the *Nandi-sūtra* of Deva vācaka (*c.* A. D. 425-450) wherein are mentioned the following twelve instruments (without reference to their categories)[11] :

(*Vitata*)

bhaṁbhā, *mukunda* (*mṛdaṅga* ?), *mardala*, *kaḍambā*, *jhallarī*, *huḍukkā*, *paṇava*;

(*Suśira*)

kāhala, *taliṁā*, *vaṁśa*, and *śaṁkha*.

Collectively, these Nirgrantha āgamic references take note of many musical instruments known in ancient India, some of which are obsolete.

The commentators do not explain the formal glosses of most of the instruments; for they take it for granted that these are known (*prasiddha*), though in a few cases such as *babbisaka*, *dhanikuṇa*, *dhattundha*, etc., I suspect they in fact were ignornant, nor do we have any means to cast light on them.

Those that they explained are as follows :

Vitata

(1) *paṇava* is explained in Prākṛta by Jinadāsa as *guṁjā panavo maṁṭhāṇa* (or *bhāṁdāṇā*), the gloss is not clear.

(2) *bhaṁbhā*, glossed by the same authority as *bhaṁbhā māyaṁgāṇa bhavati*, is equally unclear. However, Śrīcandra sūri of Candra-gaccha (12th cent. A.D.) in his *Nandi-sūtra-vṛtti-ṭippaṇaka* (an annotated gloss on the difficult words in the Samskrit commentary of *c.* mid 8th cent. A.D. by Haribhadra sūri on the aforenoted *Nandi-sūtra*) explains *bhaṁbhā* as a very broad-topped *ḍhakkā* (*ati-pṛthula-mukha-ḍhakkā-viśeṣa*). (Could it be a large *ḍhola* or a kind of *nagāḍā* ?)

(3) (*Dundubhi* is said by Jinadāsa to be shaped like *bheri* but narrow above : (*bheri-agārā saṁkuḍa-muhī dundubhi*).

(4–5) *mukunda mṛdaṁga* ?) as well as *mardala* are explained by Śrī Candra sūri as a kind of *muraja* (*mukunda-mardalau muraja-viseṣau*). The commentator further states that *mukunda* is narrow at one end and broad at the other, while *mardala* maintains the same dimensions at both ends.

(6) *muraja* is explained by Jinadāsa gaṇi as a large sized drum (*mahat-pramāṇo murajo*).

(An instrument like *jhallarī* is said to have a circular shape or frame and could be tough).

Tata

The term *tata* is defined by Jinadāsa gaṇi in two ways : by citing examples; and etymologically. He cites *ālāpinī* as *tata*; defines *vīṇā* as *trisarī* or three-stringed lute, and adds *bahutantrī* to the list. And a second time he defines *tata* as *tantrī* or stringed instruments.

Ghana

Jinadāsa gaṇi seems to restrict *ghana* with wooden percussion instruments (*ujjaula-lakuḍā*); and the term *kāṁsika* he uses for *kaṁsāla* or *kāṁsya-tāla*. He also refers to *tala-tāla*, *jalavāditra* (*jalataraṅga* ?), *jīvaruta* (?), and the whole class of these instruments he calls in Prākṛta as *tavvivarīyā*, the meaning of which is unclear. Śrī candra sūri glosses *kaḍamb* as *karaṭikā* and *talima* by an Apabhraṁsa appelation *teüllika*. The instrument *maṭṭaya* or *maṭṭaga* is *maṭṭaka* (Hindi *maṭakā*, Gujaratī *māṭaluñ*), perhaps the predecessor of the *ghaṭam* of the Karnatic system.

Śuṣira

Kharamukhī is explained by Jinadāsa as a *kāhala* having a wooden-head shaped after a donkey. And *piripiriyā* (*papuḍī* in Gujarātī), as far as it can be understood, is a wind instrument having a pipe-like form, single mouth, and a lateral conch shaped part; the instrument makes *piripiri* like three sounds. The instrument's appelation, like *bhaṁbhā*, seems *may* be a children's handmade instrument. (Is it an early form of the snake charmer's *mahūvar* ?)

A detailed study of the information on the musical instruments from the Nirgrantha *āgamas* vis-*a*-vis texts on music on the one hand and depictions in ancient carvings on the other is reserved for a future study.

References

1. The data are rather preliminary. And the portion embodying musical text (*svara-maṇḍala* i. e. *sapta-svara*) is rightly considered an interpolation by Pt. Dalsukh Malvania : (*Cf.*) *Sthānāṅga-Samavāyāṅga* (Gujarātī). Ahmedabad 1955, 879, 872. However, the date here suggested holds on the grounds of content and style of the work. The selfsame material *verbatim* figures in the *Sthānāṅga-sūtra*.
2. *Ed* Muni Jambuvijay, *Āyārāṅga-suttam*, Jaina-Āgama-Granthamālā, Vol. 2 (1), Shri Mahavira Jain Vidyalay, Bombay 1976, pp. 240-2. The original text is reproduced here after transforming the Mahārāṣṭra Prākṛta forms into ancient and what is supposed to be the original Ardhamāgadhī, of the period to which the text pertains.

(In point of fact the passages quoted in this paper are from different Nirgrantha works which originally belong to a period prior to the tampering of the linguistic forms some time in the 4th and 5th century A. D. and progressively so afterwards. The first change brought about was to convert *na* into *ṇa* to conform to the later rules for the phonetic form in later Prākṛta; and second, *ya* replaced several consonants, *ta* being the most frequent casualty. Also, the original *ni* and *ṇi* endings later became often *iṁ*. I have in the passages quoted restored the original syllabic forms.

3. Eds. Amaramuni and Muni Kanhaiyalal, Pt. IV, Agara 1982, pp. 200-1. The *Niśītha-sūtra* is ascribed to Viśākha gaṇi who probably is Ārya Viśākha. Several of its rules, including those on music, are based on, and are extensions of , those of the *Ācārāṅga-sūtra*.

4. A variant reading which might be more correct.

5. A variant reading is *saduya*. In neither case is it possible to cull out any meaning.

6. In the different published versions of the *Niśītha sūtra*, *kacchapī* and *mahati* are wrongly included under the *ghana* class. As is known from the Sanskrit works on music, both were forms of *vīṇās* or lutes, the *kacchapī* is assigned to Sarasvatī and *mahatī* to Nārada.

7. This canon is not recognized by the Digambara Jainas.

8. Some of the passages of the *Vyākhyā-prajñapti* have at some stage gone to the *Prajñāpanā-sūtra*; while several that originally formed part of other *āgamas* have drifted to the *Vyākhyā-prajñapti*.

9. Ed. Muni Kanhaiyalal & others, Beawar 1982, p. 104.

10. This *vṛtti* uses an earlier *cūrṇi* commentary, seemingly not as yet published.

11. Ed. Muni Punyavijaya, Prakrit Text Society, Vol. IX, Ahmedabad 1966, p. 1. Also same work with Haribhadra's *vṛtti*, PTS, Vol. X, Ahmedabad 1966, pp. 2 & 99.

ON THE SPIRITUAL ASPECT OF MUDRĀS

ANDRE PADOUX

I share with Thakur Jaideva Singh a special interest in non-dualist śaivism of the kind which flourished notably in Kashmir. We keep in touch and sometimes discuss matters of common interest. Like him—though for a much shorter time—I studied Abhinavagupta's Trika under the guidance of Swami Lakshman Joo. I do not forget either that Thakurji took up French again a few years ago in order to read the works of French scholars on Kashmir Saivism, those of Dr. L. Silburn especially, but some of mine also, on which he occasionally commented very wisely, pointing out inaccuracies or omissions. I consider it a very pleasant duty to contribute this small article, on a subject we once touched upon together, as a token of personal regard and scholarly esteem.

Mudrās play an important role not only in Indian acting and classical dancing, but also in Hindu ritual and spiritual practices[1]. The images of deities display mudrās. Particular hand gestures and/or bodily attitudes accompany a large number of ritual acts also. During pūjā, for instance, several actions consist in the uttering of mantras accompanied by mudrās, the efficacy of the ritual act resulting from the combined actions of mantra and mudrā which, so to speek, mutually reinforce each other, the mudrā being often considered as supporting and emphasizing the inherent power of the mantric utterance, or as somehow contributing to express the spiritual attitude of the officiating priest or devotee. (In some cases, also, mudrās seem to have their own independent efficacy, without the help of any mantra)[2].

However, the symbolic significance or effectiveness of mudrās goes further than the mere reinforcing of another ritual act, or than the visible expresslon of a spiritual attitude, though this latter role is an important one since all ritual action is symbolic. Ritual action creates a situation in which the acting person is entirely involved, body and mind. The

mudrās, in such cases, are "mimetic representations" (Beyer 1973) outwardly expressing an inner attitude. By bringing the body to play out that which is felt or experienced inside, they involve all the constituents–bodily and mental[3]—of the human personality, which is thus wholly implicated in the ritual process as an inner movement towards the deity, and ultimately as an experience of—or even a fusion into—the godhead.

This spiritual aspect and significance of the ritual act of mudrā is emphasized in a number of tantric texts, and especially in those of the śaiva-śākta non-dualist traditions of Kashmir, from which I should like to quote a few relevant instances. For such texts, the hand-gesture aspect of mudrās is the lowest and least interesting one. Though such "manual" mudrās are statistically the most frequent in all rituals, they are nevertheless—metaphysically and religiously speaking—of an inferior sort : they are mere symbolic gestures, not a spiritual cum bodily performance leading to supernatural powers and ultimately to liberation[4].

"[The word] mudrā", says Abhinavagupta in Tantrāloka, "means that which gives, delivers, pleasure—that is, the enjoying of the Essence and, through the body, the enjoying of the self. This is why the mudrās are called thus in the Scriptures"[5].

Abhinavagupta also mentions (id. *śl.* 1-2) the fact that mudrā can be taken as meaning both image and imprint, or again that which imprints or causes the image to appear : it is both *bimba* and *pratibimba*. This is to say that a mudrā brings about or causes a particular state of the body and mind, and also, since it implies a particular bodily and mental or spiritual attitude, that it also is this same state. Hence the richness of the notion of mudrā and the complexity of the descriptions of mudrās in such works as the Tantrāloka where the two aspects, being held in some way inseparable and equally important, are described simultaneously.[6] Indeed, Abhinavagupta adds (TĀ, 32,9) that mudrās are fourfold: concerning hands, body, speech

and mind (the Khecarīmudrā with which he is especially concerned in that passage comprising all of the four aspects).

We cannot translate here ślokas 10 to 63 of that chapter, in which according to four tantras and one āgama, Abhinavagupta gives five different descriptions of Khecarī-mudrā. Still less can we give all the explanations which would be needed to clarify the passage. We can however sum up the passage as follows.

Khecarī-mudrā necessitates a particular bodily posture (and hand-gestures), an intense mental concentration on the centres of the subtle body, and a control of breath together with the utterance of a particular sound (this is its mantra aspect). The ascending and descending breaths, *prāṇa* and *apāna*, are to be fused into one and directed upwards to the highest cakra, *dvādaśānta*, with a meditative realization of different forms of cosmic energy. This ascending movement of *prāṇa* is compared to a *ttiśūla* which forms an axis of the body, and which, so to speak, carries the adept away up to the level of pure Essence or Being (*sattāmātram*). This results in a fusion into the supramental space. Simultaneously, all the bodily energies connected with the senses are pervaded by the sun of Śiva's power: thus transformed into Śiva, they illuminate the whole universe. As a result, the adept "moves in the inner space of Consciousness" (*khe carati*). He realizes that all the *devatās* reside in his body, and enjoys fully the world which he realizes is entirely pervaded by divine Energy. Thus he dominates the worlds "with all their creatures stable or moving, and, with the help of the sound *Hā*, he sees his own self entering the selves of others, and those of others entering his own. He roams everywhere, one, resounding, omnipenetrating, permanent". (*śl.* 29-30).

This is evidently very far from a mere hand-gesture, and even from the most difficult yogic āsana. It is a total practice and a total mystical realization (practice and spiritual realization reflecting each other), where body and spirit are fused into

the omnipresent divine Energy, so that the adept "roaming in the sky" both transcends and dominates the cosmos by participating in the cosmic flow and effulgence.

Similar conceptions are found elsewhere : for instance, in an interesting passage of Kṣemarāja's *Pratyabhijñāhṛdaya*, 19, where, after quoting from the Kramasūtras, he describes the mystical attitude called *kramamudrā*. I need not cite this here, since it is easily accessible in Thakur Jaideva Singh's edition and translation of that text (p. 91 & following). I would rather turn to another and relatively less well known work, Maheśvarānanda's *Mahārthamañjarī* with his own commentary, *Parimala*.[7]) This is not a work from Kashmir, since its author hailed from Cola, but it is one of the main philosophical texts of the Krama, one of the oldest śaiva-śākta traditions and one of those active in Kashmir : Krama texts are quoted by Abhinavagnpta in crucial passages of the TĀ and Jayaratha refers to them continually in his *Viveka* on TĀ.

Among the features of the Krama is the "fivefold flow", the *pañcavāha*, to which correspond five types of perfected beings (*siddha*), that is, yogins having attained to a particular form of realization of the ultimate truth, each type being characterized by eight distinctive traits[8], among which is a mudrā which is not a gesture but a mystical mode or attitude, a type of behaviour, or a way in which *jīvanmukti* is reached and experienced. This is interesting, since it shows that this ancient system discriminated carefully not only between different ways for fusing into the Absolute, but also, as a consequence of such fusions, between different existential attitudes. In fact, the list of five mudrās is not proper to the Krama. It is also found (if not elsewhere) in the *Vijñānabhairava*, who says : "The supreme fusion shines at the time of [intuitive] vision [of the cosmos], thanks to the [mudrās] Karaṇkinī, Krodhanī, Bhairavī, Lelihānī and Khecarī."[9])

The five categories of siddhas are arranged hierarchically, in ascending order. The lowest category is that of the *jñānasi-*

ddhas. Their knowledge of the world is not entirely fused in the Absolute. Their *kuṇḍalinī* is focussed in a lower centre, the *Kanda*. Theirs is an attitude of peace, motionlessness, the activities of the sense-organs and of the body being calmed down and suffused with the peace of inner consciousness. Maheśvarānanda quotes in this connection sūtra 117 of the *Cidgāganacandrikā*[10]) : "O Mother ! these sense-organs, and the bodies, internal and external, who are Yours, You lead them all to the sky of consciousness (*cinnabhaḥ*) : such is for us the Karaṇkinī-mudrā."

Whereas the *jñānasiddhas* remain in close contact, through the senses, with the objects (*prameya*), the second category, the *mantrasiddhas*, keep to a higher level, that of knowledge (*pramāṇa*). Their mudrā is Krodhanī, the Angry One. These siddhas absorb everything and fuse it into their peaceful essence. They are thus masters of the power of mantras, hence their name. The name of the mudrā is due to the fact that the Goddess is deemed, in such cases, to open her mouth so as to reabsorb the world in Herself (*krodhanī tvam asi saṃjihīrṣayā mantramūrtir iha tasya jṛmbhikā*, says sūtra 118 of *Cidgaganacandrikā*.[11])

The third group of siddhas is that of the *melāpasiddhas*, so-called because, after initiation by a Yoginī, they participate in ritual meetings (*melāpa*) where they unite sexually with feminine partners (*dūtī*). Theirs is the Bhairavī-mudrā, where one is immersed in pure divine Consciousness while still perceiving the world, so that the siddha, without forsaking a total consciousness of the absolute I (*ahamparāmarśa*), sees the outside world as pure vibration (*spanda*) and identical with his consciousness. This is the Great Union (*mahāmelāpa*), the awakening of *kuṇḍalinī* (*kauṇḍalyunmeṣa*) in the effulgence of the pure void of consciousness (*nirāvaraṇacidvyomadhāmasthā*.[12])

One cannot, in a short paper, survey even briefly the five sorts of siddhas. I, therefore, leave aside the two higher ones, the *śāktasiddhas* whose mudrā is the Lelihanī, and finally the

śāmbhavasiddhas, whose mudrā is the Khecarī we have already seen as described by Abhinavagupta. It is however clear that these five mudrās express a hierarchy of mystical experiences where the whole human person is committed—body, subtle body, mind, spirit—and which therefore correspond to a gradation of existential attitudes, the siddha's consciousness being ever more fused into the Godhead while being at the same time ever more perfectly aware of the real nature of the cosmos, and more perfectly and harmoniously integrated in it through participating in its activity though entirely free from it and dominating it.

These indeed are the highest forms of mudrā, of that attitude where one fully participates in the joy and flow of the universe (*viśvasya modanaṁ dravaṇam*) : that is, in the cosmic play of the Deity who is the supreme Mudrā, since, to quote Amṛtānanda's *Dīpikā* on *Yoginīhṛdaya*, I, 56 : "by gladdening (*modanāt*) the cosmos, i. e. by being full of thc bliss of cosmic Consciousness, and by making this cosmos flow on (*dravaṇāt*) since She has the same essence as it, [the Goddess] attains the condition of mudrā."

While the foregoing aspects of the practice of mudrās may not be the most frequent ones, they are certainly the most interesting.

Notes

1. (This is also true of Buddhism). See on the subject : A. K. Coomaraswamy, *The Mirror of Gesture, being the Abhinayadarpaṇa of Nandikeśvara*. (repr. New-Delhi, 1970), Tyra de Kleen, *Mudrās* (repr. Delhi, 1975). On mudrās in Buddhist ritual : Stephen Beyer, *The Cult of Tārā* Univ. of California, 1973)

   A large number of manuscripts contain descriptions & illustrations of ritual mudrās but, as far as I know, there is as yet no complete & systematic study of the subject in English.

2. A number of such cases are to be found in the śaiva ritual manual *Somaśambhupaddhati* (Pondicherry, 1963-1977, 3 volumes).

3. This is admittedly a simplistic way of putting it, since in Indian thought there is no such mind-body dichotomy. The mudrās, in fact, involve the whole psychosomatic entity of man, a whole is itself not to be cut off from its environment, nor even from the whole cosmos. But this is well known.

4. This is clearly stated by Abhinavagupta in TĀ, 32, where, after describing the spiritual attitudes corresponding to the different sorts of Khecarī-mudrā, he adds ; "these only are to be considered as mudrās. The other ones are merely contortions of the body" (*tad eva mudrā mantavyā śeṣaḥ syād dehavikriyā* (TĀ, 32, 65).

5. *mudaṁ svarūpalābhākhyaṁ dehadvāreṇa cātmanam /*
rātyarpayati yat tena mudrā śāstresu varṇitā // (TĀ, 32, 3-vol 12)

6. This is not to be found in *Tantrāloka* only, but also elsewhere. For instance in Amṛtānanda's *Dīpikā* on *Yoginīhṛdaya*, I, 56-71. There the description of the handgestures and the metaphysical and cosmic significance of the mudrās are inseparably linked. Mudrās having thus a cosmic role, it is not surprising that in *Yoginīhṛdaya* they are also among the *āvaraṇadevatā* of the Śrīcakra.

7. See *Mahārthamañjarī of Maheśvarānanda, with the auto-commentary Parimala*, edited by Vrajvallabha Dviveda. (Varanasi, 1972). Maheśvarānanda's *paramaguru* was Śivānanda, author of the *Ṛjuvimarśinī* on *Nityāṣoḍaśikārṇava*, a traipura text from Kashmir.

8. These eight traits, which are aspects of the great cosmic Wheel (*vṛndacakra*) are; *dhāma, mudrā, varṇa, kalā, samvitsvabhāva, bhāvasvabhāva* and *aniketa*.

9. *Karaṅkiṇyā krodhanayā bhairavyā lelihanayā /*
khecaryā dṛṣṭikāle ca parā vyāptiḥ prakāśate //

The stanzas which follow (78-96) describe these mystical experiences and several ways to liberation.

10. This is a eommentary on the Kramastotra, attributed to Kālidāsa. It was published by A. Avalon in the Tantrik Texts and, more recently, by Pt. Ragunatha Misra, with his sanskrit commentary (Varanasi, 1980).

11. Quoted as printed in V. Dviveda's edition of *Mahārthamañjarī*.

12. To quote from the *Mahānanayaprakāśa* as cited by Maheśvarānanda in his *Parimala*, p. 91.

THE DIVINE ARTIST

BETTINA BÄUMER

In our age of specialization it becomes more and more rare to find scholars like Thakur Jaideva Singh who is being honoured by this volume. He is a true representative of the camplete culture of India, who combines in himself the scholar, the musician, the musicologist, the teacher, the philosopher and the mystic. That these aspects are not mutually exclusive but rather complete each other can be best demonstrated by referring to the great Abhinavagupta, to whose work Thakur Jaideva Singh has dedicated this latter part of his life, being fascinated by his genius. Abhinavagupta has not only combined in himself all these disciplines in an eminent way, he has also provided a safe metaphysical basis for their inter-relatedness. In our century we could perhaps mention A. K. Coomaraswamy as a similar genius, and not by chance Thakur Jaideva Singh considers him one of his gurus with whom he entertained correspondence.

In this article we can only try to throw light on one aspect of the inter-relatedness between art, metaphysics and spirituality. Philsosphers tend not to take images, metaphors and similies too seriously, which are abundantly used in the texts. Artists tend not to take philosophical speculations about their art very seriously, being more preoccupied with the material artistic manifestation. Spiritual people tend to underestimate the value of sensual and hence artistic experience which seems to detract them from their primary goal. Yet this dichotomy does not correspond to a great part of the Indian tradition, which has perhaps found its most perfect expression in the socalled Kashmir Śaivism (we are not going here into the details of definitions and schools).

One of the conceptions which is not limited to Kashmir Śaivism but has been elaborated there, and which helps to overcome these dichotomies in total vision of reality, is the

idea of God (Śiva) as the original Artist. Like every simile or symbol, this throws light on both sides: on the Divine and his creation as well as on the understanding of Art.

An often quoted verse (e. g. by the Parimala on Mahārthamañjarī, 48) reads:

> "Having traced the picture of the world with the brush of his own Self, and contemplating it in his own Self, Parameśvara rejoices."

Mostly the simile refers to a painter who draws (*likhati*) or paints (*rañjayate*, colours) the picture of the universe. Utpaladeva in his Īśvarapratyabhijñā Kārikā (II, 3, 15) says that the plain wall on which this multicoloured frescoe of the universe is painted is the Lord himself. For, as the Śaivite Śvetāśvatara Upaniṣad foreshadowed it:

> "He, the One, being himself without colour, distributes many colours by means of his Energy (Śakti), which have a destined meaning." (IV,1)

Interestingly, the same Upaniṣad also says of Śiva that "there is no image of Him" (*na tasya pratimā*, IV, 19) and not even a "sign", *liṅga* (VI, 9). All those negative characteristics of Śiva seem to have been contradicted later by a *rich* iconography in colour, sculpture and in the symbol of the Liṅga.

This apparent contradiction has been felt by the author of the Mahārthamañjarī, Maheśvarānanda, who says that it is not the outer symbol which leads to the fruit of worship, but the inner attitude (47: *yo yasya bhāvayogas tasya khalu sā eva devatā bhavati/tadbhāvabhāvitā abhilaṣitam tathā phalanti pratimā*). For: "The image does not paint the image, but the painter contemplates and paints the image. In which of the two, then, is it proper to place the understanding of the divinity?" (48) The attention has to be drawn to the painter, then, and in the case of the worshipper, to the worshipper himself and not to the object, as the commentator adds: "We have seen that the image of a God owes its efficiency only to the worsh-

ipper and to the worship which makes his heart vibrate. Therefore one should not take the image as the one worshipped, for the only divinity to be worshipped is the worshipper himself, the conscious subject and not his work, the painting, i. e. the object which he brings forth, the universe." (Parimala on 48) [1]

Thus, Śiva being essentially beyond any image or symbol, uses the colours of his Śakti who is not different from him, to paint the picture of the universe.

> "Homage to Him who paints the picture of the Three Worlds, thereby displaying in full evidence His amazing genius (*pratibhā*); to Śambhu who is beautiful with the hundreds of appearances laid out by the brush of his own, unique, subtle and pure Energy (Śakti)."[2]

He also enjoys his own art like a perfect artist :

> "Whose consciousness is aroused by seeing the art (*kalā*) of his own play by his own Energy, of the various bodies of enjoyment and emotional states (*bhāva*). He alone paints the universe with the colour of his own being (*svabhāva*) becoming manifest he paints the universe, and manifestation itself is nothing but his own nature (*svarūpa*, form)."
>
> (Abhinavagupta, Mālinīvijayavārttika, I, 276-277)

The central expression is : *svabhāvarāgena viśvam rañjayate*— the implications of *rāga* are well-known, besides colour it implies also feeling, love, beauty, joy and delight, the so-called "colouring of the mind", of which attachment is only the negative side. When Śiva leaves his total colourlessness (*avarṇa*[3]), he engages in the art of painting and thus bestows his own love to his creation, so that in its turn, the colours of

1. Cf. also Mālinīvijaya XVIII, 42 about the spiritual Liṅga.
2. Rāmakaṇṭha's Vivṛti on Spandakārikā, p. 8. (Transl. M. Dyczkowski)
3. Cf. also Muṇḍaka Upaniṣad I, 1, 6.

his creation might colour the minds of his devotees and make them one with the painter.

The background is certainly *advaita*, for all the ingredients of his painting are taken from his own nature or his own Śakti, which amounts to the same. But the simile both hides and reveals the philosophical problem of the reality of the world. *Ābhāsa* is the philosophical term for the "appearance" or "reflection" character of the world, and A. K. Coomaraswamy has shown, in an article of the same title, the relationship between the philosophical conception and the Śilpa meaning as "painting"[4]). There he explains how the meaning of "painting" leads to the character of "semblance" and, ultimately, "illusion". The simple difference between painting and sculpture (with the intermediate stages of relief) is that painting creates an "appearance" of three dimensional reality, whereas the sculpture in the round corresponds to our three-dimensional experience.

Already the Maitrī Upaniṣad had expressed this double implication of painting. Speaking of the created self (and thus by implication of the created world) it says : "Like a mural painting, it enchants while it deceives"[5]). The simile of the painter has certainly been chosen consciously, for it contains the two philosophical implications which help to support *advaita* even in the light of our multi-coloured (*vicitra*) sense-experience : A painting is both real and unreal. Real, because it has an author who wanted to express something, though only as a "reflection" (*ābhāsa*, *pratibimba*, etc.) of Reality, though it creates a reality of its own (art is not only imitation of nature, but a meaningful transformation of it). Unreal, because the things represented do not possess their three-dimensional reality as we see them in ordinary life, and

4. A. K. Coomaraswamy, The Transformation of Nature in Art, New York (Dover), 1956, chapter *ābhāsa*, pp. 139-152.
5. *citrabhittir iva mithyā manorāmam iti*, Maitrī Up. IV, 2 (transl. van Buitenen).

because the substratum is only a bare wall or canvas. The picture is not independent of the will and intention of its painter. Thus, the illusion has nothing to do with the Vedāntic rope-snake-unreality, it is rather a positive, beautiful appearance, also more positive then the often used simile of the mirror (the world is like a city in a mirror). Not only that, being an art (*kalā*, *citra*, etc.), it evokes all the emotional responses which make the heart vibrate and thus prepare it for the highest exprience.

Even apart from the systematic theory of *rasa*, into which we need not go here, many texts of Kashmir Śaivism speak of the experience of beauty which ultimately leads to the Divine. Abhinavagupta says in his Tantrāloka (III, 200) :

> "When there is the sound of sweet songs and the touch of sandal-wood, etc., the state of indifference disappears and the heart is invaded by a state of vibration. Such a state is precisely the so-ca lled power of beatitude (*ānanda-śakti*), owing to which (ānanda) alone a sensitive person is designated as 'gifted with a heart' (*sahṛdaya*)."

The concept of *sahṛdaya* is certainly not limited to the (so-called) 'aesthetic' experience, it is an essential prerequisite for the mystical experience.

If we try a psychological comparison between the Vedāntic and the Kashmir Śaiva similies of the "appearance" of the world, we could summarize it thus : The Vedāntī receives a shock by seeing the snake (the world), but he is relieved and his fear vanishes when he realizes the existence of the rope. The Śaiva sees the beauty of the world and experiences it as a piece of art which moves his heart. Once his heart "vibrates", he will be drawn to the Divine artist, for the art is not different from the artist. Here the verb *rañjayate* has its full meaning in the double sense of colouring and pleasing, which has been fully developed in music. Instead of being a distraction, beauty is an attraction, and the source of the attraction as well as of the one who experiences it is one.

"Sitting in the heart-lotus playfully, behind the veil of the eyes and other senees, O Goddess, you experience the honey (sweetness) of forms again and again." (Śrīsaubhāgyahṛdaya Stotra)[6]

That is to say, in all conscious beings it is only the Divine Energy which, "sitting behind" the senses, enjoys the beauty of forms from within. This verse also alludes to the traditional place of the Indian woman who sits behind a screen and from there can observe everything without being seen from outside. The senses are this screen strewn with the holes or openings of the body, as already the Atharva Veda[7] and the Kaṭha Upaniṣad[8] put it. At a higher stage the yogī can experience the joy of worshipping the Lord through all sense-perceptions, as Utpaladeva sings :

"O God, may I ever be intoxicated with your worship even while drinking continuously the nectar distilled in the bowls filled with all the objects experienced through the openings of the respective senses !" (Śivastotrāvalī 13, 8)

The commentator, Kṣemarāja says that the nectar which is distilled out of all sense-experience is the unity of consciousness.

Let us now return to the question of painting and sculpture/architecture in relation to the Divine Artist. We have seen with Coomaraswamy that painting (*ābhāsa, rañjana, lekhana,* etc.), being a superficial application of colour on an otherwise bare surface (Śiva or pure, "uncoloured" consciousness), has the tendency to mean "appearance, semblance", though its author is God himself. The case of sculpture/architecture (both are inseparable in the Indian tradition) is

6. Quoted in Maheśvarānanda, Mahārthamañjarī with Parimala, p. 13.
7. Cf. X, 2,6.
8. Cf. IV, 1.

different. Of course, every artist or poet has a share in the divine artistic power and intuition (*pratibhā*), and is himself a human representative of the Divine Architect (Viśvakarman), the creator (Brahma, Prajāpati). But the difference lies in the three-dimensional character of sculpture/architecture and in its transference in the simile. Here the relationship between God and world or the Unmanifest and the manifestation is like that of soul and body[9]. Abhinavagupta describes the human body in terms of a temple :

> "One's own body as well as that of another, no less than a jar and other objects, is His temple, ful of the beautifully composed images and lattice windows (of the senses) and complete with all the thirtysix principles of existence (*tattva*)." (Paramārthasāra, v. 74)

As a body without a soul and without life-breath would be a corpse, a temple without the living presence of the Divine would be only a heap of stones. Thus the commentator, Yogarāja, explains how the temple of stone is being given life through the pervading action of the guru in the ritual of installation. For,

> "Otherwise both (the temple and the image) would be inert like a piece of sculptured stone—how could it lift up the devotees (spiritually), or how could it bring the dead near (to God) ? Thus the primary meaning of 'body' (*śarīra*) is 'abode of God' (*devagṛha*), because it is the support of consciousness. Residing in the body of all it is the Self, who is God. In this way the body verily is the temple of God for the one who is fully enlightened." (p. 141)

Here the whole theology of both, the human body and the temple is contained in the nutshell, which is elaborated in

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9. Cf. the relationship between *ātmā* and *śarīra* in poetics.

the texts on temple architecture (Śilpa-Śāstra)[10].

What we wanted to show here is that every simile for the relationship between God and the world has its own power and expressiveness, which we have seen in the case of painting and architecture. The same could be shown in relation to music, poetry and drama, for which there are innumerable examples in the texts. What is common in all the similies relating to any kind of art is the implication of joy and beauty, as an expression of the divine *ānanda-śakti*. As far as the human art is concerned, if the artist loses this consciousness of the Divine Artist and of the *ānanda-śakti* as source of inspiration, his artistic expression will not be able to lead to that inner vibration (*spanda*) which is the purpose of art.

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10. Cf. e. g. Stella Kramrisch, "The Temple as Puruṣa", in : Studies in Indian Temple Architecture, ed. by Pramod Chandra, American Institute of Indian Studies, Varanasi 1975, pp. 40-46.

CREATIVITY : THE ECOLOGICAL CHALLENGE

SISIRKUMAR GHOSE

We talk of what we do not have. Creativity, for instance. All that the modern world knows—and suffers from—is a bifurcated creativity : the reign of fact apart from value, of quantity from quality, of profane from sacred. As Krishnamurti put it : "Creativity is the movement of the unknowable essence of the whole; it is never the expression of the part". This exactly is the dilemma of the modern world, that we are condemned to live in a world of part-wholes. But "Two Cultures" is no culture. In our times creativity, inseparable from the idea of civilization, calls for a wider wingspread than before. It must go beyond both a narrow aesthetics of frogs in the well and a seemingly triumphant neutral science. As Herbert Read has pointed out, on such dry dog biscuits one cannot expect modern man to undertake a spiritual Odyssey. The great creative challenge today is science in the tervice of an ecological ethics. Science without conscience only ruins the soul . Rabelais' aphorism sums up the horror of a technological Inferno. Scientific humanism, if it does not admit the spirit in man, easily turns anti-human. And this is what has happened. Humanism has lit its funeral pyre. In the cathedral of science man himself looks more and more like a lemming or a Lilliputian. Ecological ethics, an old insight, is now become a new affirmation. The timeless truth is timely. All creative artists need not be Existentialists, but Existence-clarification is his deepest dharma, it alone gives coherence and continuity to culture. How one wishes modern society were a little less creative.

True creativity, the human differentia, spells self-actualization in terms of a higher harmony. But here we ought to know *which self* is being expressed. Homo faber is not homo totus, the toolmaker is not the total man. Like Goethe's Sorcerer's apprentice we have turned the tap of technology

without being able to control the flow. When mechanization takes over, the laws of life are bound to be trampled. Aldous Huxley's suggestion that there should be Chairs of Synthesis in the universities fell on whorled ears.

Unless we can bridge the gap between the inner and the outer we are doomed. Unless men learn to be whole, creativity remains tainted with pride and ignorance. Sensitivity can be a form of insensitiveness. Most of our artists and thinkers remain egotists irresponsible, without vision and moral energy. Even the great Karl Marx was apparently an ecological cypher. What if the doctors are the disease ? It is our self-image and world-view that need to be changed. Unless our philosophy of value changes conservation theory and practice will remain trivial, at best a tinkering. It we are sick men in a sick society the reason is not far to seek. One of creativity's long-standing chores is healing : to heal the several wounds of separation between man and nature, man and self, man and history and man and the Beyond. Is mysticism that art of arts, science of sciences ?

To be creative we have to strike beyond Aesthetic Autonomous to a culture beyond culture, based on a sense of holy and altered states of awareness. Life's larger rhythms and revelations are waiting to be discovered or re-discovered. We are poised for a breakthrough, a change of consciousness, a new world-view that will confirm the old.

A pragmatic—but unsentimental—nostalgia might help. For a sane society a few minimal reminders are necessary : (i) that life is sacred (ii) that all things and events are interrelated; (iii) we are all parts of a whole made up of the seen and the unseen; (iv) that there is a law of Compassion as (v) of Consequences. To ignore any of these is risky, to deny all is disastrous. If there is neither peace nor goodwill on earth we have to thank ourselves. The hubris and nemesis are of our choosing. The denial of dharma has to be paid for. There is no cocking a snook at the Nature of Things.

The reality-killer, man, cannot help killing himself, the law of lawlessness will take care of that.

A spiralling standard of living has replaced the standard of life. A huge death-wish hangs over the civilized world. Development mania has dragged Atlantis to our doorsteps. We have stepped into a New Dark Age, only we know not. True creativity is as much a matter of because of as in spite of. The deterministic fomula will not do. It is revealing that the computer cannot imitate the creative imagination. The highest models of human achievement and inspiration, Shakespeare, Bach, Leonardo, Newton, Einstein, Shankara, Tagore and Sri Aurobindo cannot be explained by $2+2=4$ formula. Such creativity has a spontaneous, unrepeatable quality that transcends simple mechanism.

This means that our idea of the milieu or environment has to change. It is not merely a particular socio-historical context but a larger network, the cosmic web. The mature world-view will not tear man apart from Nature. Has not the Conquest of Nature turned out to be a defeat for Man? The distinction between *natura naturans* and *natura naturata*, creative nature and created nature, has to be grasped once again. Art, one might say, does not merely reflect the visible; but, going back to the Archetype, reincarnates the invisible. The *milieu interieur* may be as important as any outward fact or event. Karma of the cosmos, pollution has proved at least one point; the erosion of the environment has followed the corruption of consciousness. As Wordsworth put it, the world is poisoned at the root. The moral is quite simple. Design with Nature must replace designs against nature. Today the milieu must be ecological, rather onto-ecological. Today's humanism is ecological humanism.

Without a sense of the whole, a responsible attitude towards man's total reality, "the universe is my stupendous whole", we shall be lost. Man is both subject and object. What explains the crisis, the unease on the modern scene?

There must be some grave error in our calculation. In the words of an Indian mystic: What we must suffer from in our outer life and its reactions upon our inner life is the imperfection of our relations with the world, our ignorance of others, our disharmony with the whole of things, our inability to equate our demand on the world with the world's demand on us. Without totality-thinking this is impossible. When and how our schizoid society will learn this simple lesson is anybody's guess.

Human creativity, if it is not to be an unwitting agent of a global farewell, must go back to the truth (dharma) of archetypal creativity. If this means laying aside the metaphysical barbarity of the past few centuries that is as it should be. The time has come to set the balance right, between the two sciences, of self and things. We shall be happier and freer without the incubus of a knowledge without wisdom. "I *am* a soul but I *have* a body,' the paradox has never been fully solved. But this perhaps is the secret cosmic intention, the heart of the long journey. For every goal that draws us, the thing desired exists. In the energy of the earth is the soul of the universe. All energy is psychic energy, and the Energy an Eternal Delight—the dsscovery is sure to be made one day. The birth of the psyche is the key to an abundant life, of sacramental relationship, Edenic harmony, Adam's return to Paradise.

The point is, human consciousness cannot be separated from the consciousness in Nature, even Nature that is still to us a Supernature. The silly vanity—this strutting 'I'—is the root of every other error and enormity. As Tagore once said, the West may believe that man has a soul but not Nature. There are energy-fields beyond our present ken but not beyond an enlarged comprehension of the mystery of thing. There, is a truth the ancients never forgot, a Mother-Wisdom in the universe. The idea that science has got rid of that primitive notion or myth is what we have to get rid of. The fate of earth and fate of man are one and the same. The spirit of

man must triumph over the machine. This does not mean a ban on science. On the contrary we shall need more science, of a better and another kind. More than a food-seeking or tool-making creature, man takes his place in the cosmic, creative process of life. Technology and Transcendence have to pull together. Their long divorce has ruined both. Only so can we hope for a harmony of Man, Nature, Self, History and the Beyond. "The One in me is creative," said Tagore. To make of life a cosmic harmony is culture's unfinished task. This is what man with his creative consciousness is here for. In the words of Sri Aurobindo: "He can create himself and all around/And fashion new the world in which he lives."

If this—a unified view—is not the way out, there is no way out. Cripples, we have to celebrate awareness. If we fail here, we fail, The human experiment cannot escape an inhuman finale. Our one-eyed soulless creativity will not save us. Then the non-poem will be our requiem for reality, the winding-sheet for a suicidal civilization:

Turning one's mother
into
a slave or a charwoman
has to be paid for
as we are learning rather late.
Without a sense of the holy
and
humility towards the whole
the triumphs of Technique
will but act as the Furies,
Ideas have consequences
and the time for defiance is over,
A false self-view and world-view
carries its own nemesis,
Has the myth of science
nothing to learn
from the science of myth?

THE NATURE OF RELIGION: SPIRITUAL LIFE

G. C. PANDE

श्री जयदेवसिंहाय विदुषेऽथ कलाविदे ।
प्रणतीः कुर्वताभूयोऽध्यात्मतत्त्वं विविच्यते ।।

Śrī-Jayadeva-siṁhāya Viduṣe'tha kalāvide ।
Praṇatīḥ Kurvatā bhūya'dhyātma-tattvaṁ vivicyate ।।

Religion is a complex phenomenon which presents many aspects and these are differently emphasized in its different examples and conceptions. 'Primitive' religion shows the recognition and worship of many 'spirits' conceived as belonging to the dead, natural phenomena, animals, plants, stones etc. Anthropologists like Tylor, Frazer etc. have sought to explain and classify the varieties of 'Primitive' religion with the help of such concepts as animism, totemism, *tabu*, *mana* etc. They have also held that these primitive orgins of religion contain the key to the understanding of all religion which appears to be the product of ignorance and error, fear and hope.(1) Sociologists like Burkheim accept the irrationality of religion but emphasize its social function. Religion is a collective sentiment and expresses social solidarity.(2) Psychoanalysts like Freud and Jung analyze the irrational and social character of religion. The irrational and compulsive patterns of religious behaviour are analogous to those of neurotics and may be understood with the help of the concept of the unconscious.(3) All these approaches to religion treat it as irrational, the accidental product of natural and social circumstances in a state of low intellectual and cultural development. It is an illusion which will be replaced by science in the future.

In contrast to primitive religion, Semitic 'higher' religions show an uncompromising monotheism where God is a transcendent Being who creates the universe and reveals the moral law through His prophets. It is the duty of man to obey, serve and love The Lord, which leads to salvation in afterlife.

The theologies of these religions have provided the basis of modern definitions of religion which conceive it in terms of theistic belief and worship. While religion is, thus, conceived as faith in a supernatural and transcendent being, the role of natural feeling and reason in leading man to such faith has been diversely assessed. 'Natural' theologies have seen in reason a powerful ally of religious faith.(4) They have elaborated rational proofs of God's existence and appealed to universal human sentiments. Schleiermacher thus, regarded a natural feeling of dependence in man as the first and universal intimation of the infinite.(5) Barth, on the other hand, stresses the total transcendence and 'otherness' of God.(6) On account of this fundamental *diastesis* God alone is the source of His revelation. Hegel, who was among the founders of systematic philosophy of religion, declared that the concept of being revealed is essential to 'higher' religions.(7) He regards the essence of religion to be in the *Vorstellung* of God and man's devotion for Him.(8) Kant, on the other hand, had earlier conceived the essence of religion to be morality.(9) While he rejected rational theology, he sought to prove the reality of freedom, immortality and God as postulates of moral action. The essential features of religion, thus, seem to be faith in God, devotion to Him, and obedience of moral rules as His commandments. Thus Galloway has defined religion "as man's faith in a power beyond himself whereby be seeks to satisfy emotional needs and gains stability of life, and which he expresses in acts of worship and service."(10) Several lines of thought have, however, tended to call such a conception of religion into question. Existentialist thinkers like Kierkegaard have contrasted faith with rational belief. There can be no rational certainty or objective knowledge of God and faith must remain an act of choice in uncertainty, a supreme ethical choice. An objective uucertainty held fast in an appropriation-process of the most passionate inwardness is the truth, the highest truth attainable for an existing individual. "This is because" God is a subject, and

therefore exists only for subjectivity in in-wardness."(11) Bultmann's existentialist theology argues that faith provides authentic existence.(12)

From logical positivism it emerges that religion can not be regarded as cognitive.(13) If science is accepted as the paradigm of knowledge and verifiability/falsifiability as the criterion of cognitive meaning and value, it follows that what is not 'positive' knowledge, is not knowledge.(14) The object of religious knowledge would be strictly beyond verification or falsification, it could not, therefore, be knowledge. Assuming theistic belief to be cognitive Flew has, thus, argued that it would be contradictory because it would not be verifiable or falsifiable. Findley sees a contradiction in the very notion of God as 'necessary being' since necessity belongs to analytical statements while being is empirical contingent. Some thinkers seek to avoid this reductio ad absurdum by arguing like Hare that religious statements are *blick*-statements or by calling them like Braithwaite statements of behaviour policies. Wisdom has contended that theistic arguments are really tendentiou because they are expressive of an attitude rather than thes dispassionate analysis of factual data.(15)

This many-pronged attack on the cognitive status of religious statements or their reduction into non-cognitive expressions has produced diverse reactions. Some thinkers like Crombie aud Hick have argued that after-life could provide verification or falsification of such statements.(16) On the other hand, in Paul Tillich and Ramsay religious statements remain only partly cognitive because of their symbolic or evocative character.(17) Otto sees in the testimony of religious experience evidence for a transcendent God.(18) Bergson also appeals to religious experience as source of knowledge.(19) William James propsed to judge the truth of religious experience by the pragmatic criterion of its effects on life.(20) From the positivistic point of view, such retreats and defences are of little avail. Since the possibility of experience in after life

is itself unproved, no appeal can be made to it for purposes of verification. Besides, how would such experience be communicated to those living? The suggestion that religious statements may be regarded as analogical, symbolic or evocative of discernment has not convinced the philosphers of linguistic analysis that it would save their cognitive character. What is needed is that religious knowledge should be shown to be derived from some impeccable source. If it is assumed to be cognitive, its object would be ex *hypothesi* transcendent, and hence the experience would be incommunicable because our common language is fashioned on the experience of the world which in this case is held to be transcended. Besides, such an experience would be private and unrepeatable and hence its communication, even if somehow possible, would have the character of merely an 'autobiographical report.'

This leaves us with the option of grounding our belief on scriptural texts held to be revealed and infallible. This is unsatisfactory for a variety of reasons. In the first place, it begs the question. The belief in a supernatural Being is justified by appealing to the authority of scriptures which are in turn authenticated by an appeal to their supernatural origin. Again, different scriptures are not always consistent even within the same religion, let alone between religions. Finally, there is always the indeterminate question of the meaning of what the scriptures say. Whether one believes in literal or non-literal interpretation equal difficulties arise in either case.

It follows that religion conceived as faith or belief would be from the contemporary point of view undeterminate as to its truth since there seems to be no way of verifying or falsifying it. As Kant pointed out, faith (*Glaube*) amounts to a subjective conviction which is not objectively adequate.([21]) Objectively it would be of the nature of mere *dogma* or opinion. (Kant himself uses *Meinen*, distinguishing it from *Glaube*.) Comte, Marx, Freud, all regard religion as a pre-scientific illusion. And the contemporary trends of logical positivism and linguistic analysis are held by many to provide

a conclusive refutation of the traditional cognitive claims of religion.

There have been many efforts in the West of rehabilitating religion on a conative and emotive basis. Many persons of an agnostically or sceptically inclined intellect but developed conscience—and the modern age is particularly the age of such persons—find it appealing to conceive religion as morality. Thus Kant defined religion as "the recognition of our duties as divine commandments," holding that the belief or faith implied here is not theoretical or speculative but wholly practical.([22]) If Kantian religion is morality conceived in a formal vein, Matthew Arnold described religion as "morality touched with emotion." A modern empiricist version of this view may be seen in Braithwaite's contention that "the primary use of religious assertion is to announce allegiance to a set of moral principles."([23])

However, if morality is conceived naturalistically as utilitarian or derived from some unconscious compulsion, psychic or social, it would have nothing to do with religion essentially. Even if morality is regarded as autonomous and absolute, it would have nothing to do with religion for it will then be either a substitute for religion or a parallel realm. To relate morality to religion one has to introduce additional, connective factors. Thus Kant introduces the postulates or practical assumptions of morality. Braithwaite requires morality to be supported by 'stories' or myths. Semitic higher religions trace morality to divine commandments. In Indian religions morality is a prerequisite to the attainment of a salvation.

Thus morality can at best be regarded only as a part of religion and what ties it to religion is a conception of its source or end. No historical religion conceives itself as merely consisting in action or social behaviour however regulated, morally or ritually. In a way religion is what a man does with his loneliness, and it can hardly be reduced to social relations or behaviour.

Recognizing the inwardness of religion it has been proposed to identify it with some kind of feeling—the feeling of dependence, or of fascination and terror, or of love and devotion—arising from the awareness of the infinite and the transcendent. Here, again, it deserves to be noted that the feelings in themselves are common enough and can define religion only if their object is supernatural. The feeling of dependence should be on the infinite, fascination and terror of the Holy, love and devotion towards God. It is, thus, obvious that what defined religion is not feeling but encounter with divine reality of which feeling is only a mark.

If we turn to the Indian tradition we may notice that here the core of religion appears to lie in the concept of spirituality—*adhyātma-vidyā*, *sādhanā*—rather than in that of God. Semitic religions conceive of God as transcendent being, wholly other than man. To relate such a God to man and the world through the concepts of creation and revelation presents logical difficulties as adumbrated above. Buddhism and Jainism, Sankhya-Yoga and Advaita reject the notion of an independent personal creator. Man is an uncreated, spiritual being or continuum whose destiny is in the ultimate analysis autonomously determined. Man as a spiritual being is enslaved by the natural and social worlds in which he finds himself thrown. Man's psycho-physical and social identities rob him of his own authentic being and involve him in existential suffering. The primary evil which assails man is his ignorance about himself. Since this ignornace leads to suffering, man has an innate striving for 'release' from this suffering. Religious or spiritual life consists in this search for self-knowledge or authentic being. It begins with moral discipline and moves through contemplation towards illumination, inner freedom and peace. It constitutes a process of psychic transformation. Ordinarily the human psyche is characterized by self-love and a restless craving for worldly objects, which leaves it in a state of ceaseless agitation. Spiritual life begins as a profound change in this felt perspective and seeks to move

away from the inauthenticity of everyday life.

The question may be asked whether the problems raised about theistic religion before would not continue to vex this new conception of religion as search for authentic spiritual life. In Advaita the self or spirit is not regarded as an object, much less a substance. Consciousness itself is the affirmation of its reality. The question of relating it to the world does not arise because the very reality of the world is denied. Authentic being or self-consciousness is attained through enquiry. Buddhism does not even affirm the reality of the self or spirit in any sense but is content to deny the conventional identities of the world and stresses the need for shedding illusions. Thus neither Advaitic 'self-knowledge' nor Buddhist 'Awakening' can be regarded as cognition—rational or irrational—or conation or emotion. They may be said, however, to involve an insight into the general features of the world such as transience, contingency relativity etc., on the one hand, and the stillness of consciousness detached from all objects, on the other.

This conception of religion as a Tradition of spiritual life and experience interpreted reflectively may be said to be primarily axiological and dialectical not metaphysical or theological. It is a tradition of values grounded in philosophical discernment.

(1) For Tylor religion is grounded in animism, "the savage barbaric theory of souls, where life, mind, breath, shadow, reflection, dream, vision come together and account for one another in some such vague confused way as satisfies the untaught reasoner."

(*Anthropology*, Thinker's Lib, Vol. II) P.88

(2) For Durkheim religion is "a unified system of belief and practices relative to sacred things." The *Elementary Forms of the Religious Life*, Tr. Swain, 1954, p. 47). It originates in the excitement of totemistic

group ritual ultimately, religion and God are nothing except representations of social cohesion and power.

(3) e. g., Brill (Tr. and ed.), *The Basic Writings of Sigmund Freud* (1938); Jacobi, *The Psychology of Jung* (Kegan Paul).

(4) Butler, *The Analogy of Religion* (*Originally*, 1736) Paley, *The Evidences of Christianity* (*originally* 1794) cf. Pringl-Pattise on, *The Idea of God* (1920). The use of reason systematically as an ally of faith by Aquinas is also comparable here.

(5) William Nicholls, *The Pelican Guide to Modern Theology*. Vol. I, p. 63ff.

(6) *Ib* pp. uu ff.

(7) cf. Hegel, *Enzyklopadie* (Hamburg, 1969), p. 446

(8) *Ib* p. 447.

(9) Kant, *Kritik der Praktischen Vernunft* (Stuttgart, 1970), p. 205.

(10) Galloway, *The Philosophy of Religion*, p. 184.

(11) Blackham, *Six Existentialist Thinkers*, pp. 16-20.

(12) Nicholls, *op. cit.* pp. 150 ff.

(13) A good summary may be seen in Y. Masih's *Samakalina Dharma-darśana: Dharma-darśana, prācya aur pāścatya.*

(14) cf. Kolakowski, *Positive philosophy* (Pelican),*passim*; A. Flew and A. C. Macintyre (eds): *New Essays in Philosophical Theology* (S. C. M. Press, 1955).

(15) Apart from Flew & Macintyre, *op. cit.*, see A. Flew, *God and Philosophy* (Hutchison, 1466); John Hick, *Philosophy of Religion* (1963); B. Mitchell (ed.): *Faith and Logic* (1957); John Hick (ed); *The Existence of God.*

(16) vide Flew & Macintyre *op. cit.*

(17) I. Ramsay, *Religious Language* (1969), D. E. Kelsey, *The Fabric of Paul Tillich's Theology* (1967).

(18) Otto, *The Idea of the Holy*

(19) Bergson, *Two Sources of Morality and Religion* (Doubleday-Anchor, 1954)

(20) William James, *The Varieties of Religious Experience* (1902)

(21) Kant, *Critique of Pure Reason* (Everyman's), p. 466.

(22) vide *l. c.* under (9), Greene (ed.): *Kant, Selections* (1929), pp. 519-20.

(23) John Hick (ed.) *The Existence of God*, p. 241.

SOME REFLECTIONS ON SĀṀKHYA VIEW OF PURUṢA AND PRAKṚTI RELATION

RAM LAL SINGH

In this connection there are two questions which have to be answered:

(i) What are Puruṣa and Prakṛti?

(ii) What is the nature of this relationship, and how after all is it possible?

From a fourfold classification of substances in the first instance, the Sāṁkhya arrives finally at the formulation of a dualist metaphysics—the doctrine of two co-eternal substances. The fourfold classification of substances is like this :

1. That which has no cause and no effect—Puruṣa.
2. That which has effects but is uncaused—Mūla Prakṛti.
3, That which is only effects without having causal power–Vikāras.
4. That which is the effect as also the cause—Vikṛti.

The first of these four is called Puruṣa. The second, the third and the fourth are collectively called Prakṛti, numbers three and four being the evolutes of Prakṛti, its pariṇāmas. Prakṛti, the primal matter-stuff, is the formless (*avyakta*) principle of objectivity. Through its contact with Puruṣa this primal matter diversifies itself into a variety of empirical objects. Puruṣa likewise is the transcendent subject whose subjectivity is actualized by a beginningless contact with Prakṛti. In itself it is a pure self-manifesting intelligence, a passive seer that energizes Prakṛti by its mere presence.

The evolution of Prakṛti is consequent upon a relation between Puruṣa and Prakṛti, and this relation is productive of the bondage of Puruṣa, to undo which is the *Summum bonum* of life. It is so desirable because this union is the cause of *Duḥkha*.

By their intrinsic nature, Puruṣa and Prakṛti are the diametrical opposites of each other. Puruṣa is conscious and inactive and Prakṛti is unconscious (rather non-conscious) and active. The Purusās are *nirguṇa* (qualityless), but Prakṛti is *guṇavatī* (endowed with qualities), having three, namely *sattva*, *rajas* and *tamas*.

The relationship between Puruṣa and Prakṛti has presented itself as a solutionless, non-sensical and impossible of question because it has been wrongly stated as: How could these come to be related ? The thing to be doubted is not the fact of their relation, but the nature of this relationship and the why of it.

The actuality of this relation is clear from an analysis of experience at the empirical level. Each Jīva has a body, but is also a spiritual entity, conscious, intelligent possessed of individuality, having an internal sense, and a functional body aspect (*tanmātras*), a gross bodily structure (Mahābhūtas), with karmendriyas and Jñānendriyas. Alongside of this there is the experience of *duḥkha* (pain) on the part of the Jīvas, and a desire to be free from this pain. No one can say that at a certain time Puruṣa was free and then fell into the meshes of Prakṛti, for if that were so, it would amount to the bondage of free soul for no reason. The crux of the difficulty lies in giving an explanation of the cause of bondage, i. e. in asserting that bondage has a beginning in time. Bondage is beginningless. The phrase 'beginningless,' also is misleading, for it necessarily implies a 'time-sense,' which is unaccountable in terms of measures like our clocks.

The best way to arrive at a soultion of the Puruṣa-Prakṛti relation is to take for granted the relation between the two, and then to find a principle or a law to account for this relation. This principle must be a logical principle in which the relationship is grounded, as the properties of triangle are in a triangle. The principle is the hypothesis of non-discrimination (*viveka*). Non-discrimination as inability to distinguish

between 'X' and not 'X'. 'X' is the nature of the Puruṣa, comprising its qualitylessness, consciousness and non-activism. Not-'X' is Prakrti, comprising qualities, non-consciousness and activism. Here and now, as we stand, we understand ourselves as qualified by the guṇas, sattva, rajas and tamas. The consciousness which is qualityless takes a colouring from the guṇas, which are not its own, but are those of Prakṛti. A juxtaposition of Prakṛti with Puruṣa bring abont a reflection of Puruṣa in Prakṛti and Prakṛti in Puruṣa. On account of this reflection and counter-reflection the guṇas, which were undistinguished and lying in a potential state in Prakṛti, are distinguished, and their permutations and combinations bring about the appearance of Prakṛti as Mahat, Ahaṃkāra, etc.

As each one of these is merely a mode of Prakṛti, being the explication of Prakṛti in terms of its own qualities, namely sattva, rajas and tamas, they ought not to be taken as qualifications of Puruṣa, who is qualityless. The travesty consists in wrongful attribution of the guṇas to Puruṣa. What evolves through a distinction of the guṇas is Prakṛti, but like a bird in proximity to a mirror breaking its beak against its own image, Puruṣa mistakes its image for the real being. Instead of understanding that the entire evolutionary process qualifies Prakṛti, there is proneness on the part of the discriminationless Puruṣa, to qualify the conscious principle by a procession of qualities, Mahat, Ahaṁkāra, senses, *manas* and body.

The Sāṁkhya advocates the doctrine of Satkāryavāda : that which comes into existence was already present in an unmanifest state. The actual categories were present potentially. Satkāryavāda operates at two levels (i) real and (ii) false. At the real level manifestation is the manifestation of Prakṛti. The evolving stuff is Prakṛti, the medium of evolution is the attributes (guṇas), and the evolutes are the various categories (*mahat*, etc.). At the false level, the medium of evolution, i. e. guṇas, are taken as the attributes of Puruṣa, and the evolutes, mahat, etc. as ev olutes of Purṣa. The latter is to

be taken as false, because that which is empty ef qualities can neither possess qualities, nor evolve.

All modes of experience belong to buddhi, an evolute of Prakṛti, but as they are manifested only by the light of Puruṣa who is the Onlooker, they are attributed to the latter. The real locus of qualities and the evolutes is Prakṛti. The false or apparent locus is Puruṣa. So the whole world, which is the field of woe, is grounded in non-discrimination. Why then is there a relation between Puruṣa and Prakṛti ? The answer is non-discrimination.

Discriminatory knowledge brings about the realization that the qualities are the qualities of Prakṛti. This knowledge, stops the process of evolution for the emancipated Puruṣa, but it does not at all mean the negation or the cessation of Prakṛti or its potentialities (the guṇas). Puruṣa continues to exist side by side with Prakṛti, containing its guṇas in an undifferentiated state (*sāmyāvasthā*) and there is no bondage, no relation between the two. Co-existence is not a relation. A relation involves some kind of traffic between the co-existents. This is possible only when there is non-discrimination on the part of Puruṣa. The principle of non-discrimination is an epistemological principle, it is not a cosmological formula. The relization of bondage is a fact in time, but it can be explained only in terms of a principle which is a *priori* in nature. This a *priori* principle is nescience or *avidyā* or *aviveka*. A knowledge of it, and of its working leads to the attainment of the highest value, which is Kaivalya, the 'flight of the alone to the alone', the *Summum bonum*.

The Sāṁkhya philosophy is not out to establish or disestablish anything factually warranted. It is a valuational philosophy which refers to two types of existence which the same person can have, one of bondage and the other of freedom. So long as Puruṣa and Prakṛti are understood as finished products, one racing the other, criticisms of a certain kind naturally arise[1]. It is possible, however, to take Puruṣa

and Prakṛti as symbols of two possible destinies of the individual. This symbolism pulsates with meaning when we take this as an explication of Vedic utterances, as statements about a state which is free from all limitations. The Sāṁkhya philosophers are expounding through the instrument of reason the plausibility of the infinitude of human existence, totally free from the oppressive bondage. The Sāṁkhya philosopher is inviting us to discover the transcendent, symbolized by Puruṣa, who through non-discrimination is constantly liable to be caught in the snares of finitude or *Bandhana*.

Notes and References

1. I have been prompted to write this paper after going through the research monograph of Dr. B. Kar of Utkal University, Bhubaneshwar, entitled '*Analytical studies in the Sāṁkhya Philosophy*', published by the Post graduate Department of Philosophy, Utkal University, 1977. I had the privilege of reviewing it for *Darshana*. Vol. II, Nos. 3-4 Jan. Apr. 1984, pub. by R. N. Kaul Library of Philosohhy, University of Allahabad, pp. 98-101.

   Dr. Kar maintains that all the arguments of the Sāṁkhya philosophers are formal. He holds that on the basis of formal arguments no conclusions can be drawn concerning matters of fact. Throughout the arguments of the Sāṁkhya philosophers there is an explicit confusion between the formal level and the material level.

ADVAITA PRINCIPLE IN KASHMIR ŚAIVISM

BALJIT NATH PANDIT

Several types of advaita have been established in several schools of Indian philosophy. The advaita of some Vaiṣṇava schools of thought is a special type of pantheism in accordance with which God alone becomes Himself all matter, each mind and each finite being. Vaiṣṇavas do not establish God as an absolute reality lying beyond all phenomena and everything phenomenal. God for them is, more or less, a personal God with whom a permanent contact is established in the state of liberation.

The Vedāntins of the "school of Śaṁkara take such God as a superior deity undergoing development etc. The ultimate truth according to them is the absolute pure consciousness which shines through its own light in the state of *samādhi*. Such Vedāntins say that the whole phenomenon, including all matter, each mind, each individual soul and every divine deity, is included in creation and no such entity is a reality. In fact all such creation is illusion like the snake superimposed upon the rope. The absolute consciousness, known as Brahman, is the only existent reality. All else appears real to finite beings bacause of their beginningless ignorance. It is such ignorance on account of which the absolute Brahman appears to ignorant beings as God, as soul, as mind and as matter. In fact neither God, nor soul, nor matter nor any other thing is a reality. The real existence of such single absolute Brahman is the principle of advaita as accepted by the followers of Śaṁkarācārya. The great teacher himself taught the truth through the theoretical method of logic as well as through the psychological method of practice. But, unfortunately, most of his followers proceeded on the method of dry logic and ignored the practicable Vedanta as taught by the great teacher in *Saundarya-laharī* and *Prapañcasāra-Tantra*. The fifth degree teacher in the line of his disciples composed *Śrī-vidyārṇava Tantra*. But most of the

Advaita Vedāntins are even now ignorant about such practicable aspect of the Vedānta of Śaṁkara.

The great authors of Kashmir Śaivism noted some great defects in the logical thinking of these Advaita Vedāntins and raised several objections against it.

They felt that the ineffective Brahman of such Vedāntins comes very close to *Śūnya*, the nihilistic void of Nāgārjuna, because these Vedantins granted all divine powers of Godhead to beginningless ignorance and reduced Brahman to a position like that of pure space. They admitted pure consciousness as the nature of Brahman alone but granted all the results of such consciousness to ignorance which they termed either as *Avidyā* or as *Māyā*. In fact, they preached what they experienced in a kind of *samādhi* that is a superior type of dreamless sleep. Generally, they did not transcend the sleeping state and did not have any experiences of the fourth state of animation called *Turyā*, the state of real revelation of the Truth. The same was the case with the Buddhist thinkers like Asaṅga, Vasubandhu, Nāgārjuna etc.

The Śaiva philosophers of Kashmir attained higher and clearer experiences in the state of self-revelation and realized the self as Almighty God, manifested Himself in all phenomena. They saw the self as all bliss and bliss alone and found the phenomenal existence as the reflection of the divine powers of the self. They experienced that the blissfulness of the self makes it playful and its playfulness brings about creation, preservation and dissolution of the universe. They saw further that the self pushes its divine and pure nature into oblivion on account of its playfulness and afterwards, realizing and recognizing it again through another type of its playfulness, recognizes itself as none other than God, the absolute, infinite, eternal, perfect and pure consciousness aware of its nature of divine potency. That is the divine play of the self which appears multifariously as bondage and liberation of all beings.

The Absolute God does not at all undergo any change or

transformation, as apprehended by Vedāntins and as established by pantheists. All the five stages of the divine play of God become manifest in the manner of a reflection. A mirror, bearing reflections of various substances, does not undergo any change. Similarly God does not undergo at all any change or transformation while manifesting creation, preservation, dissolution, obscuration and revelation. All these appear inside the psychic light of His own *prakāśa*. The difference between a mirror and God is twofold, firstly, a mirror, being unconscious, is not aware of the manifestations of any such reflections and, secondly, it requires objects other than itself to cast their reflections into it. But the Lord, being self-conscious, is always aware of such reflectionary manifestations shinning in Him. Secondly, being completely perfect, He does not require anything other than Himself for the purpose of the manifestation of the play of His five-fold Godhead. Everything exists in Him in the form of His divine powers. Just as all milk products lie in milk in the form of milk, so do all phenomena exist in God in the form of the divine powers of pure consciousness. The powers in Him shine as "I". But their reflections appear as "this". The subjective reality, when reflected outwardly, appears as the objective phenomenon and that is what we call as its creation. Similar is the case with all reflections. A person, seeing his face in a mirror, sees it as directed to the opposite side. Right appear left and left as right in a reflection.

A Śivayogin has to realize himself to be none other than the divinely potent, infinite and pure I-consciousness and has to see the whole phenomenon as the manifestation of his own divine play of Godhead and that is the view-point of advaita as taught by the Śaiva philosophers of Kashmir.

Pantheists of the West also see God in each and every phenomenon, but they do not see Him as the absolute transcendental consciousness. They do not at all recognize the noumenal aspect of God. The same is the case with *Vaiṣṇava*

thinkers. Pantheists say that God, becoming transformed into phenomenon, does always appear like that. The Vaiṣṇava thinkers say that God does not Himself undergo any change, but it is His divine power, *Śakti*, which undergoes all His phenomenal transformation. Arguing like that they forget that God and His divine power are not at all two different entities. The theory of reflection, as discovered and propogated by the authors of Kashmir Śavism, is thus the only convincing theory through which the manifestations of both unity and diversity can be mutually reconciled and that is the only theory which can establish the principle of Advaita without any doubts, objections and assumptions. Such Advaita principle of Kashmir Śaivism can be termed as theistic absolutism, the absolute pure consciousness being the only reality—having theism as its essential nature.

ABHINAVAGUPTA'S NOTION OF TANTRA IN THE TANTRĀLOKA

NAVJIVAN RASTOGI

According to Abhinavagupta, the *Tantrāloka* is primarily based on the *Śrīpūrvaśāstra* or *Mālinīvijayottara Tantra.*[1] He, however, partly amends his statement towards thee nd and presents his *magnum opus* as embodying the essential material from all (not just one) traditional and scholastic sources[2] describing his text as a digest of scriptures.[3] By all means, therefore, the *Tantrāloka* is a compendium (*Saṁgraha-grantha*).[4] In composing a compendium Abhinava's primary objective seems to handle not only the Trika material in its tantric sources, but the extra-Trika material in its agamic sources as well.[5] He even goes beyond when he states that he has not depended solely upon the Āgamas but has, besides, exercised his reasoning faculty as well. In the first Āhnika itself, while discussing the key philosophical issues of ignorance and freedom etc., he evinces his preference for the authority of experience, reasoning and divine scripture in a descending order.[6]

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1. न तदस्तीह यन्न श्रीमालिनीविजयोत्तरे ।
   देवदेवेन निर्दिष्टं स्वशब्देनाथ लिङ्गतः ॥
   दशाष्टादशाष्टभिन्नं यच्छासनं विभोः ।
   तत्सारं त्रिकशास्त्रं हि तत्सारं मालिनीमतम् ॥ T. A. 17-18
2. अध्युष्टसंततिस्रोतःसारभूतरसाहृतिम् ।
   विधाय तन्त्रालोकोऽयं..... ॥ Ibid. 36.15
3. इदमभिनवगुप्तप्रोम्भितं शास्त्रसारम् । Ibid. 37.85
4. ग्रनथकृता निखिलषडर्धशास्त्रसारसंग्रहभूतग्रन्थकरणेऽप्यधिकारः कटाक्षीकृतः ।
   T. A. V., I, pp. 14-15.
5. अस्य ग्रन्थस्यापि निखिलशास्त्रान्तरसारसंग्रहाभिप्रायत्वं प्रकाशितम् ।
   Ibid., pp. 29-30
6. इति यज्ज्ञेयसतत्त्वं दर्श्यते तच्छिवाज्ञया ।
   मया स्वसंवित्सत्तर्कपतिशास्त्रत्रिकक्रमात् ॥ T. A. 1.106

In the sequel, throughout the pages of the *Tantrāloka* we notice that Abhinava makes no discrimination between a teacher, an author, a secular work, a tradition and, of course, a scriptural text while drawing upon the various sources and authorities. He goes on drawing upon one single source to the exclusion of others and sometimes upon some or all of them together. This type of apparently indiscreet source-mongering with the professed intention of abiding by the Tantras complicates our understanding of the Abhinavan use of the term Tantra. Moreover, he seems to have two different meanings of Tantra in his mind—one in its usage in the word '*Tantrāloka*' and the other in its usage in the phrase '*Tantra-prakriyā*'. A perusal of the initial few pages of the text makes the Abhinavan position abundantly clear : he prefers Kula--prakriyā to Tantra-prakriyā, even though the title of his treatise gives the opposite impression of his being solely occupied with the Tantra-prakriyā. Luckily the answer is contained in the pages of the *Tantrāloka* itself.

As to the former query we may recollect that the basic format of a tantric text at the level of mundane people is provided by its question-answer framework (between an enquirer and an answerer). This is in fact concretization of the pure consciousness descending from its transcendence (parā) to gross articulation (Vaikharī) which, in the tantric parlance, assumes the above form. A six-tier relationship is said to subsist between the respective enquirers and answerers in the following manner.

Speaker	*Enquirer*	*Type of relationship*
1. Śiva	Sadāśiva	Mahān (great)
2, Sadāśiva	Anantanātha	Avāntara (secondary)
3. Anantanātha	Śrīkaṇṭha and Nandikumāra	Divya (divine)
4. Śrīkaṇṭha and Nandi.	Sanatkumāra	Divyādivya (semi-divine) or Miśra or (mixed)

5.	Ācārya	disciple	Anyonya or Itaretara or Adivya	(mutual) or (non-divine)[1]

The sixth, that is, Parā or Parakalātmaka obtains between Śiva and Sadāśiva when their duality is transcended and perfect unity prevails.[2] As such it occupies the first position followed by the other five. In the light of this stand all the tantric literature which has a secular source will *ipso facto* fall under the fifth type justifying Abhinava's inclusion of the extra-divine and quasi-divine sources within the fold of the tantric source-literature.[3]

The latter requires a more thorough probe. Abhinava seems to make succint distinction between Āgama and Tantra towards the end of his treatise emphasizing the fact that the main thrust of his *Tantrāloka* was to present the essence of Tantra as brought out by Āgama through recourse to reason.[4] Āgama, in Abhinavan diction, means an uninterrupted time-honoured universally acceptable thesis which forms the foundation rock of worldly conduct.[5] All the Tantras presumably, therefore, ought to incorporate and impart only such teachings as have universal bearing and agreement. Yet the question remains what is a Tantra, specially when it is distinguished from Āgama ? Let us try to find out.

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1. यथोक्तं रत्नमालायां सर्वः परकलात्मकः ।
   महानवान्तरो दिव्यो मिश्रोऽन्योन्यस्तु पञ्चमः ॥ T. A. 1.274
2. T. A. 1.275
3. It may, however, be noted that the entire literature of secular origin is not in a question-answer form. In such cases a more liberal approach is called for. Or else each description or treatment is to be invariably deemed as an answer to an implied or presupposed question.
4. T. A. 37.83
5. *T. A.* 36.1 and 37.1

Indeed, Abhinavagupta does not accept everything going under the protective cover of Tantra. Even a cursory perusal underscores his knowledge of almost all the senses in which the word 'Tantra' was being used in his time. For instance, he refers to a specific doctrine called Vinaya[1] quite disparagingly calling for its immediate rejection. Jayaratha interprets Vinaya as the Tantra-dominated discipline[2] and contrasts it with the left and right schools. We notice elsewhere, too, Tantra being distinguished as a particular discipline from the Siddhānta and Śākta-schools[3] on the basis of their origin from different sources (mouths). Tantra's independent status is reiterated even in the *Tantrasāra.*[4] Abhinava goes to the extent of pinpointing divergence between the tantric viewpoint and his own with regard to the daily routine and comes out with the details of both.[5] It arouses normal curiosity as to the exact intent of Abhinava in advising total rejection of the Tantra school and at the same time retaining the same in his work for detailed treatment. Because once the Tantra proceeds from the mouth of Śiva, it may remain low on the Abhinavan priorities but total preclusion is unthinkable. Let us go deeper. It appears that Abhinava uses 'Tantra' to cover two independent systems, one is the type which appears to be quite lowly and is to be understood in almost the same sense in which most people understand it even today, and the other is the type closely connected with the Śaiva thought. In the course of the indirect initiation relating to the dead and alive, Abhinava uses the term, quite interestingly, in the sense of adoratory practices conducive to bringing about

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1. स्वल्पपुण्यं बहुक्लेशं स्वप्रतीतिविवर्जितम् ।
   मोक्षविद्याविहीनं च विनयं त्यज दूरतः । T. A. 37.28
2. विनयं तन्त्रप्रधानं शास्त्रम् । T. A. V., XII, p. 401
3. सिद्धान्ततन्त्रशाक्तादि सर्वं ब्रह्मोद्भवं यतः ।
   श्रीस्वच्छन्दादिषु प्रोक्तं सद्योजातादिभेदतः ।। T. A. 35.27
4. पारमेश्वरसिद्धान्ततन्त्रकुलोच्छुष्मादिशास्त्रोक्तोऽपि । T. S. p. 32
5. सन्ध्यानामाहुरेतच्च तान्त्रिकीयं न नो मतम् । T. A. 26.34

somebody's death, etc.[1] As against this we find him employing the word Tāntrika to stand for an aspirant totally devoted to the schools of Bhairavīya thought.[2] He is supposed to be pure and likened to the pure subject of Sadvidyā level.

The word 'Tantra has also been used to convey the idea of a 'system' in general. Abhinava approvingly quotes the *Kāmika* to drive home the fact that one should not divulge secrets of one's system to someone else wedded to a different system even though the latter may be duly initiated[3] in that system. At another place be decries Vedic systems as inferior ones labelling them with the epithet 'Adharatantra'.[4] While defining the stage called Prasaṅga[5] in the preceptorial teaching Jayaratha explains the word in the above sense.[6]

The word also has come in for an entirely different meaning as a technical term representing one of the imperatives of explanation a teacher is exhorted to fall back upon. A teacher sought to distinguish the item under reference from other objects by various methods including the Tantra, i. e. common application.[7]

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1. डिम्बाहतस्य योगेशोभक्षितस्याभिचारतः ।
   मृतस्य गुरुणा यन्त्रतन्त्रादिनिहतस्य वा ॥ T. A. 21.8
   Jayaratha observes—यन्त्रं भूर्जपत्रादौ मारणानुगुणो मन्त्रसंनिवेशः
   तन्त्रं तदनुगुणमेव पूजाहोमादि । T. A. V, X, P. 217
2. शुद्ध एव तु तान्त्रिकः । T. A. 23.99
   Comments Jayaratha तान्त्रिको भैरवीयदर्शनादिनिष्ठः ।
   T. A. V., X, p. 303
3. ....अन्यथा कामिके किल ।
   अन्यतन्त्राभिषिक्तेऽपि रहस्यं न प्रकाशयेत् ॥
   स्वतंत्रस्थोऽपि गुर्वन्तो गुरुमज्ञमुपाश्रितः । T. A. 22.32-33
4. अथवाधरतन्त्रादिदीक्षासंस्कारभागिनः । Ibid 21.7
   Jayaratha adds अधरतन्त्रं वैदिकादि । T. A. V., X, p. 217
5. T. A. 28.402
6. पशुपुरोडाशवत् परमध्यपातिनो निजतन्त्रनैरपेक्ष्येण परकीयेनैव तन्त्रेण सम्पादनं प्रसङ्गः । T. A. V., XI, pp 172-73.
7. T. A. V., XI, p. 173

Another sense in which the term is frequently used is that of a 'text' or 'book'. While dwelling upon Liṅgoddhāra Dīkṣā in respect of a Samayin Abhinava refers to the teaching of the *Devyāyāmala* by the phrase *etattantre*.[1] A Putraka, who is well conversant with four Saṁhitāṣ and has command over eighteen as well as ten Tantras attains Ācāryahood[2]—here the word Tantra is denotative of a scriptural text. Similarly Abhinava refers to the teachings of the *Siddhātantra*, which has figured earlier in the context,[3] by a simple phrase *Tantroditāṁ*.[4] Likewise, the *Śrīpūrvaśāstra* (*T. A.* 16.143) is referred to as Tantra.[5] On the same lines the Siddhānta system is described as one adhering to the twenty-eight (composed of two groups of ten and eighteen each) and the Bhairava system to the sixty-four Tantras.[6] Apart from this Abhinava has used the term in its literal sense of the warp and woof stage of a fabric.[7]

At times the exact import of the word remains vague. By a remote construction it may mean a text, a system and a technical procedure, all the meanings apparently fitting into the context.[8] Besides, we also notice the element of Mantra form an integral characteristic of Tantra.[9] Despite the two terms having been used separately in a compound, the contextual construction makes them indispensable, if not actually synonymous, for one another. In the fitness of things, therefore, command over Mantra and Tantra is laid down as a major qualification of a teacher.

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1. T. A. 15.471
2. Ibid. 15.466-67
3. Ibid. 23.28
4. Ibid 23.31
5. Ibid. 16.161
6. Ibid. 22.40-41
7. Ibid. 2.38
8. T. A. 30.51
9. Ibid. 16.267-68.

Yet an important area where the word 'Tantra' occurs significantly remains to be considered. This is the area of Tantra-prakriyā.[1] Towards the very beginning of the *Tantrāloka*, Jayaratha calls our attention to the total scope of Abhinava's work as defined by Kula-and Tantra-prakriyās.[2] Probing further one gets fairly seized of the fact that the monistic Śaiva thought of Kashmir ran along two lines. The first line which acquired the title Tantra-prakriyā is traced to Traiyambaka[3] and the other line, which came in vogue as Kula-prakriyā, to Ardhatraiyambaka. The scope of Tantra-prakriyā seems very wide as it comprehends the totality of monistic sects/systems comprising all the Trika, Krama and Pratyabhijñā within its ambit,[4] while Kula-prakriyā has a relatively limited scope including as it does only the Kula system. Tantra-prakriyā emanating from Traiyambaka is further traced to Śrīkaṇṭha and Kulaprakriyā originating from Traiyambaka through his daughter (this is what is implied by 'Ārdhatraiyambaka') to Maheśvara.[5]

This position is recapitulated in the last two Āhnikas of the *Tantrāloka*. Śrīkaṇṭha marks the point from whom proceeded the propagators of all the four component streams of the Śaiva thought, e. g. Traiyambaka in the monistic, Amardaka in the dualistic and Śrīnātha in the monistic-cum-dualistic lines of thought. Traiyambaka was responsible for the rise of the fourth monistic school through the second linear descendent on his daughter's side. All the four schools later diverged and grew into hundreds of sub-schools[6] Jayaratha's explanation of the word Advaya[7] as standing for both the Trika and

1. Also see *Krama Tantricism of Kashmir*, Vol. I, by the present author, Delhi, 1979, pp. 32-37.
2. T. A. V., I, p. 24
3. Ibid. p. 27
4. Ibid. p. 28
5. T. A. V., I, p. 28-29.
6. T. A. 36.11-14
7. T. A. V., XII, p. 389.

Kula systems brings us back to our original position where 'Trika' as a standard alternative expression for Ṣadardhakrama stands for Tantraprakriyā and 'Kula' for Kulaprakriyā. So far so good. Abhinava here adds a baffling postscript to the above description saying that the main stream of the Śaiva thought has two primary currents emanating from Śrīkaṇṭha and Lakuleśa respectively : While both lead one to complete emancipation, Śrīkaṇṭha's thought has the additional advantage of serving this world also.[1] Having stated this he moves on, dilating upon the special character of Śrīkaṇṭha's line[2] but keeping absolutely mum about the other current springing from Lakuleśa. In the whole of the *Tantrāloka* we find only one reference in the overall context of the conventions under daily routine relating to the method of the Left conduct.[3] This has led Dwivedi to connect Kula, Kaula and other left systems to Nakuleśa while others to Śrīkaṇṭha.[4] At the present stage of our knowledge it is difficult to take a definite stand. In this connection, however, we shall do well to recall that one Lākula figures among nine initial recipients of the *Siddhā-tantra* and occupies fifth place in the list.[5] There are two chronological accounts of the advent of the systems sought to be propagated by the *Tantrāloka*—one furnished by the *Siddhā Tantra* and the other by Abhinava's teachers. While Lākula comes in the traditional/mythical account put forward by the *Siddhā Tantra*, Śrīkaṇṭha emerges in the account tendered by Abhinava's preceptorial lineage. If the phrase Dvipravāha employed by Abhinava is intended to synthesize the two accounts, it wlll not be unfair to hold that Lakuleśa spearheaded the line of thought as contained in the *Siddhā*

1. T. A. 37.14-15
2. Ibid. 37.16-17
3. Ibid. 15.604
4. *Luptāgamsaṁgraha*, Upodghāta, Vol. II, Braj Vallabha Dwivedi, Varanasi 1984, p. 117.
5. T. A. 36. 1-2. Also see *Abhinavagupta* by Pandey, 2nd edition, Varanasi, pp. 133-35.

Tantra while Śrīkaṇṭha was responsible for all types of Śaiva thought associated with Kāshmir Śaivism. Under Āṇavopāya Abhinava collects all such assorted viewpoints and tries to fit them into the body metaphysic of the *Tantrāloka*. Lakuleśa in all probability was the harbinger of these doctrines and not of the Kula and Kaula systems because both the Trika and Kula, Tantra-prakriyā and Kula-prakriyā, have been traced, without reservation, to Traiyambaka who came direct in the historically known line of Śrīkaṇṭha. It is the reason why Abhinavagupta whose aim is to establish the philosophy of Traiyambaka in both of its variations, undertakes to go into all forms of Śaivism and their tantric sources.[1] Jayaratha's interrogative prefatory remark makes it abundantly clear.[2]

While we do not get water-tight definitions of Tantra, or Kula-prakriyās, we encounter certain important but stray remarks. Let us see if they help us. Jayaratha equates Kula-prakriyā with esoteric or mystic rites[3] and then uses the term 'Kulayāga'[4] to paraphrase or explain Kula-prakriyā. The two Prakriyās differ on four counts :

1. Adhikārin
2. Mantra
3. Ādhāra and
4. Itikartavyatā

To paraphrase : They differ in respect of the eligible recipients[5], Mantras,[6] substrata and precise procedures.[7] Kulayāga is nothing but the gearing of all the activities of a

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1. T. A. 36.15
2. T. A. V., XII, p. 389
3. Ibid. XI, p. 1 (29th Āh)
4. Ibid, p. 2.
5. T. A. V., XII, p. 2
6. Jayaratha quotes from an unknown source. Ibid., p. 3.
7. Ibid., p. 6

Vīra Sādhaka to realize the powers and autonomy of the Godhead.[1] On the comparative merits of the two Prakriyās, not only does Jayaratha let us know of Abhinava's more favourable disposition towards Kula-prakriya,[2] but Abhinava, too, at one place, concedes their disparity. It is in the course of examining the relative strength of various Saṁskāras connected with indirect initiation that Abhinava[3] asserts their lack of comparability and hails the superiority of the initiatory practices enjoined under Kulaprakriyā.[4] Kulaprakriyā has also been contrasted with Prakriyās other than the Tantra. But they too are ultimately subsumed under Tantra-prakriyā. Thus Dhyāna and Yāmala processes are distinguished from Kula-prakriyā which thrives on the triad of powers.[5] Similarly, Tantraprakriyā also has been distinguished from Prakriyās other than Kulaprakriyā, notably one laid down by the *Triśirobhairava* in respect of door-worship, one of the daily rites.[6] Commenting on Abhinava, Jayaratha suggests that while the method under reference consists of imaginary worship, Tantraprakriyā advocates the direct one.[7] We are not yet sure if the *Triśirobhairava* was an exclusive Kulatantra, though it did mark a path similar to the Trika and Krama.[8] In a different sequence,[9] though on the authority of this very Āgama, Tantra as well as Vāmeśī-prakriyās are depicted as possessed of five major constituents in the form of 'mouths' as

1. T. A. 29.4 & 6
2. T. A. V., I, p. 24
3. T. A. 21.46
4. T. A. V., X, p. 238.
   Mark Jayaratha's use of Tantra for Tantra-prakriyā.
5. T. A. 1.110 T. A. V., I, 153
6, T. A. 9.191
7. T. A. V., IX, p. 95
8. Ibid. III, p. 279
9. On Pavitrakavidhi as part of Cakrārcana in the 28th Āhnika.

against Śaiva-Prakriyā and Picu-vaktra-prakriyā which have three components and six sources respectively.[1]

We are, thus, in a position to conclude with a fair degree of certitude that Kula-prakriyā is identical with the Kula system having sprung from the sixth source or mouth, whereas the Tantraprakriyā is the name given to the collective body of all other monistic Śaiva systems obtaining in Kashmir, having originated from five sources or five mouths. It is, however, noteworthy that in this conglomeration of systems covered by Tantraprakriyā, the Spanda system does not figure independently. It has subordinate status and a dependent role as part of the overall esoteric personality of the Trika system.[2] It also transpires that the difference between the two prakriyās relates not so much to their philosophical fundamentals as to their ritualistic and procedural details. This is why both are essentially monistic and are invariably traced to Traiyambaka. The word Tantra in the *Tantrāloka*, therefore, seems to have been used in its most comprehensive sense of 'authority' or 'testimony' and presents no snag in utilizing all the sources of valid authority—perception, reason, scripture, teacher, preceptorial tradition and even heterodox literature. It covers all systems including the Kula. In the word Tantraprakriyā, however, the usage is somewhat more restricted denoting as it does the specific systems as emanating from specific sources. The remaining usages are the contextual ones incorporating the then prevalent senses accorded to the word Tantra.

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1. T. A. 28. 147-48. The following observation of Jayaratha is quite important : त्रिप्रमेयस्येति नरशक्तिशिवात्मकत्वात् । पञ्च-पञ्चात्मकस्येति तन्त्रप्रक्रियया वक्त्रतया, विशेषप्रक्रियया वामेश्यादितया च एवंरूपस्य इत्यर्थः । षट्स्रोतस इति पिचुवक्त्रेण सह । T. A. V., XI. p. 59.
2. We have considered this question partly elsewhere (vide KT, pp. 51-54). The place of the Spanda in Tantraprakriyā remains a major problem to be dealt in future studies.

KṢAṆA : ITS SPIRITUAL SIGNIFICANCE

Pt. H. N. CHAKRAVARTY

Kṣaṇa is a very peculiar term known to people in general, but it has a deeper implication in spiritual *sādhanā*. We know that *Kṣaṇa* is a minute unit of time, but we do not have enough knowledge how *Kṣaṇa* is attained. When it is really attained, it opens up the door of the Infinite.

In the commentary of *Vyāsa* in Patañjali's *Yogasūtra* it has been stated that *Kṣaṇa* really exists. In that single *Kṣaṇa* the entire universe experiences a change ![1]

I

Time is sequential. It is inevitable for whatever appears in time to pass through sequence. *Krama* or the order of succession, is the attribute of time, but in *kṣaṇa* of which we are speaking, order of any sort, either temporal or spatial, is absent. Gradual development is only possible for the thing which exists in time, but *kṣaṇa* being partless and devoid of succession, no development is possible there.

The basic vibration or *spanda*, the very source of the multifarious nature of the universe, on account of *kālasaṃkarṣaṇa*, comes to a stand on equilibrium. It is realized that this very equilibrium is *kṣaṇa*. When this equilibrium oscillates by the impelling force of *spanda*, it appears then as time.

Really speaking, *kṣaṇa* is one and in its single uniqueness the whole universe manifests and shines inseparably. But an ordinary human being with his limitations fails to apprehend its real nature. We cannot speak of it in reference to time. Hence Utpalācārya rightly said :

The realization of Thy union is neither called perpetual, nor has it happened then, nor occurred once. The concept of temporal measurement cannot be applied here. Thine *darśana* is neither called eternal, nor non-eternal.[2]

We have spoken above that on account of *spanda*, time with its nature of succession becomes manifest. *Kṣaṇa* gives rise to *prāṇa* as the first external manifestation of vibration. It should be borne in mind that *kṣaṇa*, though free from vibration, yet pulsates with vibration, the play of the Lord. In some measure it is compared with the ocean which breaks into waves, while otherwise it is calm and tranquil. The transcendent is an ocean of pure consciousness (*akula-bodha-samudra*) where no vibration is perceptible. The moment vibration arises in it on account of its freedom, it appears as if associated with *spanda*. The first manifestation of *spanda* is the vital energy (*prāṇa*). The pulsation of *prāṇa* is the very life of everything. It is said of *prāṇa* that pure consciousness in its creative impulse shows its earliest appearance as *prāṇa* (*prāk saṁvit prāṇe pariṇatā*). The human body pulsates with life because of its presence. When this is lacking, the body, though remains as a body, is nothing but a log of wood.

In the Trika literature *Kāla*, viewed in the Absolute *Parama Śiva*, represents His Supreme Freedom looked upon as *kriyā śakti* projecting the universe, till now unified with the Absolute, making it appear as external to It.

Kāla, it should be remembered, is a *Śakti* of *Paraśiva* which constitutes the essential nature of *Śiva* and is distinguished from *Kālatattva* which veils the nature of the self. 'The apparent externalization of the eternal Consciousness is the outer aspect of *kriyāśakti*, which in spite of its seeming externality, retains always its self-contained (*svātma viśrānta*) nature. The truth is that the Absolute Consciousness first appears as life or *prāṇa* on which as a base is built up the entire fabric of Time and Space,'[3]

The proper conception of *kṣaṇa* is difficult to reach, but Yogins have endeavoured to discover it, even while remaining under the veil of Time. They can at least realize that even in the order of succession *kṣaṇa* lies hidden. By day and night, some terminal points of movement exist which are observable

even in the empirical succession of time. In accordance with one's convenience, one divides the day into three divisions and tries to watch *kṣaṇa* in its gross form in such junctures.

The Vedic *Ṛisis* had a clear conception of this and because of it they fixed three *sandhyās*, the junctures of the two moments, that is, the early dawn, midday and dusk, for the worship of *Gāyatrī*.

In Tantrik literature we find a few hints on how to arrive at *kṣaṇa* even under the influence of time. It is stated that in each inhaling and exhaling *tithi*, *māsa* and others arise. With each inhaling of *prāṇa* arising from the heart it proceeds upward and ends at the top of the head called *dvādaśānta*, while the outgoing *apāna* has its rise there and finds its end in in the heart. The course measures thirty-six digits. A *tuṭi*, a time unit, covers only two and a quarter digits which represents a *tithi*. All the fifteen *tithis* from *pratipat* onward are located along both the courses of *prāṇa* and *apāna*. These two courses are known as the day and night or the sun and the moon or *bindu* and *nāda* respectively. The auspicious moments of *sandhyā* also occur in two *dvādaśāntas* and similarly the midday *sandhyā* is supposed to occur at the juncture of eighteen digits. A full year consisting of 360 days is adjusted with three hundred and sixty movements of *prāṇa*, but externally it is the duration of an hour.

This being so, *saṁkrānti*, the passage of the sun from one *rāśi* to another, occurs in a single *prāṇa*. Moreover, when the movement of *prāṇa* becomes equal, it helps the Yogin to have the touch of *kṣaṇa*. The Yogin by his meditative effort strives to adjust a year, then twelve years and lastly the duration of sixty years in a single *prāṇa*.

kṣemarājā in his commentary on *Svacchanda Tantra* writes :

'In a single movement of *prāṇa* any obligatory deed once performed by a person having proper knowledge about the all-pervasive nature of it, is performed for all the time.[4]

Thus the movement of *prāṇa* from the heart onward, the

space of one digit is divided by the observant yogin into sixty which is supposed to be the duration of a day and a night. If he further likes to adjust the duration of twelve years he divides the digit accordingly and for the adjustment of sixty years he divides the digit into three hundred and sixty portions.

In this way *kālagrāsa*, the cessation of time, comes about and the Yogin attains the Supreme Equilibrium or *kṣaṇa* known to western mystics as the Eternal Moment. Hence *Abhinavagupta* writes :

'When Time is consumed in this way, the Yogin attains the state of *Kālasaṁkarṣaṇa* when the single and full pure consciousness shines with distinctions of concept for ever put to rest'.[5]

III

Śrī Vāmakeśvarī-matam states that the Supreme *Śakti* is really the pacifier of time. She is called *Kālahallohalollola kalanāśama kāriṇī*. It is commented upon by *Jayaratha* that by the momentum of Time the rays that come forth are minute time units. It is on account of their impelling force that all objects shine forth in temporal succession. *Śakti* by her grace removes all limitations and bestows upon the *sādhaka* intuitive insight of ascertainment, then he is able to remain steady in that glorious abode where Time does not function. It is partless (*akhaṇḍa*), full and of the characteristic of pure consciousness (*paripūrṇa saṁvidātmaka*).[6]

From the above quotation it is quite evident that the terminating point from where Time begins to function is called Equilibrium (*sāmyasaṁjñā*), where distinctions have their end, for any *bhāva* on which Time can put its mould is absent there. Similarly it is from the state of Equilibrium that Time puts its stamp (*kalayet*) upon all, beginning from *Samanā* down to the Earth. Everything, one with the light, is thrown outside; in other words, is manifested externally and regarded as distinct from each other. Further, it draws them within and makes

them one with the self. For this reason of *Kalana*, throwing outside, drawing within and getting them absorbed with the self, it is termed as *Kāla*, Time.

IV

Holy texts like the *Svacchanda Tantra*, the *Yoginī Hṛdaya* and others have shown how a Yogin can, by means of treading the path of Time, arrive at timelessness. The *Tantrāloka* also has given hints as regards this. The cessation of time can be brought about by two means, the one is *haṭhapākapraśamana* and the other is *madhurapākapraśamana*. By the former, the duality of names and forms is removed immediately, as if, by a leap, without any stages. It is as if all the objects of experience are offered by one's own *śakti* (*haṭhakramena*) into the fire of consciousness in order to make it blaze more brightly.

Madhurapāka, (maturing in an agreeable way) on the other hand, means a journey toward the Supreme by an orderly succession. It begins only when a person receives his initiation from a spiritual teacher and performs the duties enjoined by him and then after a prolonged effort becomes free from all limiting adjuncts of time.

The journey of the spiritual seeker begins when he realizes that the final goal of his life is to arrive at *niṣkala*, the Absolute where *kalās* do not have any existence. By the grace of his spiritual teacher he strives to pacify the movement of his mind, by putting a brake to it either by stopping the movement of *prāṇa* or by deep meditation of *māntrik* syllables along the path known as *madhyamārga* or *suṣumṇā*.

It is known to us that the mind is ever fluctuating. It is always occupied with thoughts. Indian saints of old could see that the mind passes through three stages of waking, dreaming and deep slumber. This journey of the mind does not end so long as the seeker is unable to experience the straight movement (*sarala mārga*). It can only be secured by the grace of a *guru*. Once the straight path is open, though it is not totally

free from the impact of time, it reveals new horizons of spiritual experience.

The attainment of the straight movement is nothing but freedom of the mind from the impact of Time. Besides, the mind consisting of ohe *mātrā* is broken into two. As a result of this the seeker can reach *ardhamātrā*.

Mahāmahopādhyāya G. N. Kaviraj in one of his articles writes of how by practice and concentration the mind becomes steady in the *mātrā* (measure) and how a yogin with the aid of his spiritual teacher is able to receive the light of *cit* reflected on the clear mirror of the mind and is then able to become steady in *ardhamātrā*. This is the preliminary step toward the straight movement of the mind. *Ardhamātrā* is the measure of *bindu*, that is generally found at the end of all sorts of seed *mantras* like *Om*, *Hrīm* and others.

Ardhamātrā symbolizes the principle known as *Īśvara*. From *bindu* onward the upgoing movement of the Yogin continues and the mind's course towards the Infinite becomes ever subtler (not only the course but the mind also) than the preceding one. The mind does not remain attached to *ardhamātrā* for long, but proceeds further by breaking this *mātrā* into half. The stage next to it is known as *ardhacandra*. The journey continues and the Yogin tries to make the mind still more subtle in order to receive the light of consciousness in a greater measure. The journey which begins in *bindu* has its terminating point in *unmanā* where the mind itself wanes, Thus the Yogin arrives at the timeless state where mind and time both cease to function, which is what is known as *kṣaṇa*.

References

1. Patañjali's *Yogasūtra*, Sec. III/52
2. Utpala, *Stotrāvali* 12/5
3. Introduction to *Kāla Siddhānta-darśinī* by MM. G. N. Kaviraj, p. 5.
4. *Uddyota* of Kṣemaraja on *Svacchanda Tantra*, Ch. VII, p. 249
5. *Tantrāloka*, Ch. 74, verse 22-23
6. *Vāmakeśvarimatam*, comm of Jayaratha, p. 6

A WRONG EXPLANATION OF KAṬHA-UPANIṢAD I.3.13

RAM SHANKAR BHATTACHARYA

The sentence *yacched vāṅ manasī prājñaḥ* (the first foot of Kaṭha-up. I.2.13) has been translated by Max Müller as "a wise man should keep down speech and mind" (S. B. E. Vol. XV. p. 13). This shows that according to the translator the expression *vāṅmanasī* is an example of the Dvanda compound (in accusative case, dual number).

According to us the Kaṭha-sentence is to be translated as "a wise man should keep down or restrain (his)speech in the mind". We are in favour of taking the word *vāk* (stem *vāc*) in the mantra in the accusative case and the word *manasī* (a Vedic form for the classical form *manasi*) in the locative case. Our view is in accordance with Śaṅkara's bhāṣya, which has been noted by Max Müller in the foot-note without any criticism. It is quite clear that Max Müller did not accept Śaṅkara's explanation as valid. That is why he explained the Upaniṣad passage in a quite different way.

The following arguments will show that Max Müller's explanation is doubtful and that there are cogent reasons to believe that Śaṅkara's explanation is quite justified.

If the expression *vāṅ manasī* is taken as a word falling under the class of Dvanda compound (as has been accepted by Max Müller) then there remains no word in this foot that can be taken as referring to the entity in which both speech and mind are to be kept down or restrained. Since the Kaṭha verse in question shows the process of cessation (*niyamana*; cp. the verb *yam*, to restrain, to subdue etc.) it is necessary for the author of the verse to mention that entity in which both speech and mind are to be restrained, for these two can be kept down or restrained only in a more subtle substance. That it is the mind in which speech can be restrained is an established fact of *adhyātma-vidyā*. Thus it is quite justified

to take the word *manasī* as the Vedic form of *manasī* in the locative case as referring to the substance in which speech is to be restrained.

It should be observed that the second, third and fourth feet of this *mantra* clearly speak of two entities, namely (i) the thing to be restrained and (ii) the substance in which a thing is to be restrained or kept down. The words '*tad*' (in the second foot) 'jñānam' (in the third foot) and 'tad' (in the fourth foot) are used to refer to the things to be restricted and the expressions, namely '*jñāna ātmanī*', '*ātmani mahati*' and śānta ātmani' are used to refer to the substances (namely *jñānātman*, *mahadātman* and *śāntātman*) in which the said three entities are to be restrained respectively. If the author of this *mantra* thought it necessary to mention both (i) 'the entity to be restrained' and (ii) 'the substance in which the entity is to be restrained' in the second, third and fourth feet, it was quite natural for him to follow the same style of presentation in the first foot also. That is why we think that the sentence *yacched vāṅmanasī* (the first foot of the *mantra*) must contain the names of the two entities, namely (i) the thing to be restrained (here speech, *vāc*) and (ii) the substance in which speech is to be kept down (here mind, *manas*).

Normally the name of the substance in which something is to be restrained is used in the locative case (seventh case-ending) and as such it is quite justified to take the word *manasī* (the Vedic form for *manasi*) as a word used in the locative case and not as a word used in the accusative case as has been taken by Max Müller. As one and the same verb *yacchet* (root *yam*) used in the first foot is to be connected uniformly with the second, third and fourth feet it is quite reasonable to hold that each foot must speak of the two entities as shown above.

It can easily be understood that in the act of restraining, it is speech (*vāc*) which can be restrained in the mind (*manas*) and not vice versa, the *manas* being more subtle than *vāc*.[3]

The foregoing discussion shows that Śaṅkara was fully justified in taking the word *manasī* in the locative case (seventh case-ending). As the classical form in this case-ending is *manasi* (in singular number), Śaṅkara had no way but to affirm that the word is Vedic. Similarly the irregular (Vedic) character of the form *vāc* was known to Śaṅkara. That is why he explained *vāc* by *vācam* in his bhāṣya.[4]

There is a strong ground for taking the word *vāc* (in the *mantra*) as a separate word and not as a member of the compound word *vāṅmanasī* (a Dvanda compound) as has been wrongly taken by Max Müller. As the pronoun *tad* (accustive case, singular number) has been used in the second foot it must refer to a noun of the same number in the previous sentence (i.e. in the first foot). Now, *tad* being in singular number cannot refer to *vāṅ-manasī*, a compound word of dual number (according to Max Müller). Had the author of the Upaniṣad meant that both *vāc* and *manas* are to be referred to by the pronoun *tad*, he could have easily employed the word *te* (i.e. *te yaccej jñāna ātmani*) for *tad*. Thus it stands to reason that we are to take the word *vāc* as a separate word, used in the singular number (in accusative case) as has been taken by Śaṅkara.

It appears that Max Müller failed to notice the fact that his accepting *vāṅmanasī* as a compound word (in accusative case, dual number) was also not free from objection, for the correct classical form is *vāṅmanase* and not *vāṅmanasī*. (The words *vāc* and *manas* give rise to the word *vāṅmanase*, if the compound is Dvanda; vide Pāṇini V. 4.77). The form *vāṅmanasī* in accusative dual number may be justified if it is accepted as a Vedic word provided the context compels us to take the word as an example of the Dvanda compound. We have already shown that if *vāṅmanasī* is taken to be a word of Dvanda compound, there remains no word which would refer to the entity in which *vāc* and *manas* can be restrained. This shows that it is wrong to take *vāṅmanasī* as a compound word (in the accusative case, dual number) as has been taken by Max Müller.[6]

Footnotes

1. Cp. *mano hṛdi nirudhya ca* (*Gītā* 9.12) ; *mana upāhṛtya hṛdi rundhyāt* (Bhāgavata—p. 7.15.73).

2. Nīlakaṇṭha followed Saṅkarācārya while explaining this Kaṭha mantra ; see his comments on Sānti—p. 204.10) (*vāg vācaṁ vāgādigrāhyendriyāṇi manasi niyacchet* ; *manasīti dairghyaṁ chāndasam*).

3. Cp. *Vāg vai manaso hrasīyasī, aparimitataram iva hi vāk* (Śatapatha Brāhmaṇa I. 4.4.7) ; *yad dhi manasā abhigacchati tad vācā vadati* (Tāṇḍya Brāhmaṇa I. 1.1.3).

4. Grammatically *vāṅmanasī* is to be analysed as *vāk+mana* (*k* is changed into *ṅ* according to the rules of *sandhi*). *Vāk* (the Vedic form of *vācam*) is formed by adding the suffix *su* (the substitute for *am*) according to the Pāṇinian) rule '*supāṁ su luk....*' (7.1.39). *Vāc* (the stem) with the suffix *su* gives rise to the form *vāk*, the *k* of which is changed into *ṅ*.

5. We find an imitation of this Kaṭha verse in Śānti—p. 273.12 (*yacched vāṅmanasī buddhyā taṁ yacchej jñana cakṣuṣā/ jñānam ātam vabodhena yacchedātm nam ātmanā//*). Nīlakaṇṭha explains : "*Indriyāṇi manasi mano buddhau, buddhiṁ tvaṁ-padārthe taṁ brahmākāravṛttau, tāṁ śuddhātmani ceti.*" This also shows that the expression '*yacched vāṅmanasī*' (in the Kaṭha-upaniṣed) is to be taken in the sense of *yacched vācaṁ manasi.*

THE INTEGRAL VIEW OF THE INDIVIDUAL*

A. K. SINGH

Perhaps no subject is so wrapped in mystery as man and his existence in Nature. Man himself is a vast arena of study. The different branches of human knowledge are all trying to study what man's nature is, what is the nature of an individual and his place in the world, what is individual freedom, and finally what makes an individual unpredictable ? A large number of thoughtful people, both in the East and the West, being genuinely interested, have given their thought to this matter. Dr. Debi Prasad Chattopadhyaya, an eminent Indian materialist has made an attempt to explain individuals, their situations, intentions and dispositions with the help of his "Situational Logic". The concept of situational logic is the method of explaining human life in terms of socio-historical phenomena, which is the best way of explaining the individual life in its collective perspective. But, merely explaining the socio-historical expressions of human life in the above manner is not enough. The basic structure of individual existence before its socio-historical manifestation needs to be understood. We have to know wherefrom and how a man gets his freedom ? What is the purpose of his life ? What does he finally stand for ? What is the secret of his being ? In other words what is the essential character of man ? These are the basic ontological questions which are not discussed by Dr. Chattopādhyāya in his book *Individuals And Societies.*[1] So in this paper entitled 'The Integral View of the Individual' an attempt is made to give an account of Sri Aurobindo's concept of the individual.

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*This paper has been read under the chairmanship of Prof. Dr. (Mrs.) Lakshmi Saxena, Head of Philosophy Department of Gorakhpur University in the Research Study Circle of Phil. Dept., Univ. of Gorakhpur.

1. Debi Prasad Chattopādhyāya, *Individuals and Societies.* 1967, Allied Publishers, New Delhi-1.

The True Individual

The integral view of the individual reveals him as a real component of Being. Individuality is neither an unreal appearance nor a self-subsistent entity. It is a real and significant self-expression of Being.. It is instrumental to the self-manifestation of Being in infinitely diverse forms. It is the agency by which ever-new values are created.

There are two types of individuals—one is ego-centric and the other is cosmo-centric.[1] When a person is dominated in his thinking and living by his exclusive self-interest, his individuality is ego-centric. This ego-centric individuality is liquidated on the attainment of spiritual liberation and out of its ashes a new or true individual is reborn. When a person discovers his ultimate ground of existence, authentic individuality emerges. He begins to feel a spiritual kinship with the entire universe. He experiences a sense of responsibility and union with the all of creation. Finally, he becomes cosmo-centric. A cosmo-centric individual is a true individual in the sense of one who has realized relationship with the cosmic principle. He has learnt to respond to the world in its wholeness by virtue of realization of the wholeness of his own being and its inter-relatedness to the cosmic Being. In the words of Buber he is one who is capable of responding and living the life of "dialogue".

The spiritusl being

According to Sri Aurobindo, in the final analysis the individual, is a spiritual existence—a being and self-expression of the Absolute. He is eternally linked with the Supreme Reality, but he is not aware of it. The true nature of an individual is hidden from him because he lives at the level of a superficial consciousness which forbids attempts to penetrate

1. Haridas Chaudhurī, *The Philosophy of Integralism*, Sri Aurobindo Ashram, Pondicherry, 1967, pp. 128-9.

into the deeper layers of his existence. It is only when he frees himself of it and goes beyond the limitations of this desire stricken surface consciousness that realization of true nature becomes possible. The individual is not the physical body or the mind, but something deeper and truer than what appears *prima facie*. The individual in Sri Aurobindo is "not merely the ephemeral physical creature, a form of mind and body that aggregates and dissolves, but a being, a living power of the eternal truth, a self manifesting spirit."[1] "The primal law and purpose of individual life," says Sri Aurobindo, "is to seek its own self development."[2]

Sri Aurobindo says that man is an imprisoned Divine.[3] He is a transitional being living in a mental consciousness, which is not final. The purpose of evolution is a spiritual awakening in the individual through his liberation from ignorance and inconsciencc. The destiny of the individual is the realization of his unity with the totality of Brahman in its dual nature of Being and Becoming and the spiritualization of the terrestrial life. So man's greatness is not in what he is, but in what he makes of himself. The spiritual aspiration is innate in man; for he is, unlike the animal, aware of imperfection and limitation and feels that there is something to be attained beyond what he is now. This urge towards self-exceeding is the mark that man is not totally what he is at present. The Divine is potentially latent in man and he is realizing it at every step of his inner depths of being and at all planes of his existence. Addressing the Divine in man Sri Aurobindo beautifully writes in his epic Savitri :

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1. Sri Aurobindo, *The Life Divine*, Sri Aurobindo Ashram, Pondicherry-2, 1955, p. 1159.
2. Ibid., p. 39.
3. *Evolution*, a booklet compiled from the writings of Sri Aurobindo and the Mother, p. 8.

O Force-compelled, Fate-driven earth-born race,
O Petty adventurers in an infinite world
And prisoners of a dwarf humanity,
How long will you tread the circling tracks of mind
Around your little self and petty things ?
But not for a changeless littleness were you meant,
Not for vain repetition were you built....
Almighty powers are shut in Nature's cells.
A greater destiny awaits you in your front....
The life you lead conceals the light you are.[1]

Freedom and Self-existence

The next question is : How far is an individual free in his actions and existence. It has been one of the most perplexing questions before the philosopher. If an individual is free, there should be no other higher or supreme law from which he should be guided. If there is a Divine law or intelligence to guide or move the universe, how can a person be free in his actions and existence ? Actually, this question is not as bewildering as we think. True freedom and self-existence are not contradictory terms or impossibilities. True self-existence means one's ability to live in the world from the depth of one's own being; the ability to relate oneself to the world and the Truth in the light of one's inner vision of truth. The authentic self is the individual as related in his wholeness to the whole. Selfhood is the integrated wholeness of being of the individual, not the subsistence of a detached entity. Every self is a unique mirroring the universe, not a way of negating it.

True freedom is the essential nature of man and he desires to realize it. Freedom does not mean absence of all determination. Absolute indetermination is a myth of wishful thinking. Every living human being has the ability to

1. Sri Aurobindo, *Savitri*, 1954, p. 420.

transcend all fixed determinations. The indwelling presence of the whole, or the absolute, or the divine in the individual generates a self-transcending urge. This transcending ability of man is the essential character of the individual. Man is essentially a rule-making creature, breaking past rules and forging new ones. His mind is continually exploring new possibilities of self-development and self-expression. Although man is a free-project, his evolution is marked by ever-changing modes of self-determination. He is always reaching out for something higher and greater, trying to overcome himself, in pursuit of ever new values. He allows his whole life to be determined by the will of God as revealed to his inward consciousness.

The Individual ; as envisaged by Śankara and Sri Aurobindo

The place and treatment of the individual soul (Jīva) in the philosophy of Śankara and Sri Aurobindo is quite different and remarkable. Although Śankara and Sri Aurobindo—both Advaitic philosophers—use almost the same terms to express themselves, they differ remarkably in their contents. Śankara regards the individual soul as identical with Brahman. The individuality, according to him, is nothing more than the product of ignorance. We fail to realize the identity of Brahman and Jīva or the individual soul on account of ignorance. It is the Atman or Brahman that appears as the individual soul or Jīva on account of its false identification with the psycho-physical organism. Thus, the Jīva, according to Śankara, is merely the product of ignorance which disappears on the attainment of liberation.

But Sri Aurobindo does not admit that the individual soul is a false projection of Avidyā or ignorance. He says that the individual soul is the eternal and constituent of the Supreme Reality.[1] It is divine in essence and it has not only to

1. Dr. L. G. Chincholkar, *A Critical Study of Aurobinda*, p. 158.

liberate itself from the clutches of the lower nature but also transform itself in the light of divine consciousness and manifest the Divine through divinizing the physical, vital and mental parts of its being. In Sri Aurobindo's viewpoint there is no contradiction in saying that the individual soul is distinct and identical with the Brahman at the same time. According to Sri Aurobindo, Brahman expresses itse f eternally in the individual. But for Śankara the individuality is the product of ignorance. The individual soul is not given the status of reality in Śankara's system, whereas in Sri Aurobindo's philosophy, the individuality of the individual is ineliminable.

Sri Aurobindo's concept, in an important respect, is in keeping with the spirit of modern times which speaks of "man" as the ultimate truth of himself, refusing to surrender his individuality in favour of any transcendental completion. Man as the concrete person, living a life of authentic aspiration, is what is highlighted most today. While agreeing on this point, thinkers have differed widely over what his authentic aspiration is. Buber and others think that the authentic aspiration of man—one in which he fulfils himself—is in a life of dialogue with Present Being. The transcendental reference of man's being is the most important and it is this which gives him a sense of completion and fulfilment. Responsibility and truth have both been redefined in the light of this transcendental reference. They call it the "Other", and further believe that participation with the "Other" is possible because it is a person and capable of responding to us and eliciting response from us. In this mode of living alone does the individual fulfil himself. But the other continues to be the other and at no point does it submerge in its infinity the individual existence of the Individual which confronts it. The theist existentialists, particularly theologians like Buber and Tillich, believe that genuine community living is only possible in the 'dialogue'. Theistic existentialism thus provides, in

their systems, the true basis for an authentic humanism.[1] Sri Aurobindo satisfies the claims of the individual very much in the same way as do these theist existentialists. He preserves intact the individuality of the existing person but he speaks of a transcendental Truth which invades it from within and is the ontological basis for the urge in him to return to the Divine. In this return to the Divine man is not only an instrument in the hands of a superior power whose purpose he fulfils but he fulfils all that he is potentially capable of becoming. The Divine invades him from within and without and prompts him in diverse ways to reach his own destiny of self-fulfilment. Becoming the Divine then is not becoming something else but becoming a Person or becoming Oneself.

Besides, in this becoming not only is individual life fulfilled but it is the beginning of an authentic community living. For not until the individual finds himself truly at the level of Spirit can he serve the 'Other' and through them God[2] in whose life he participates.

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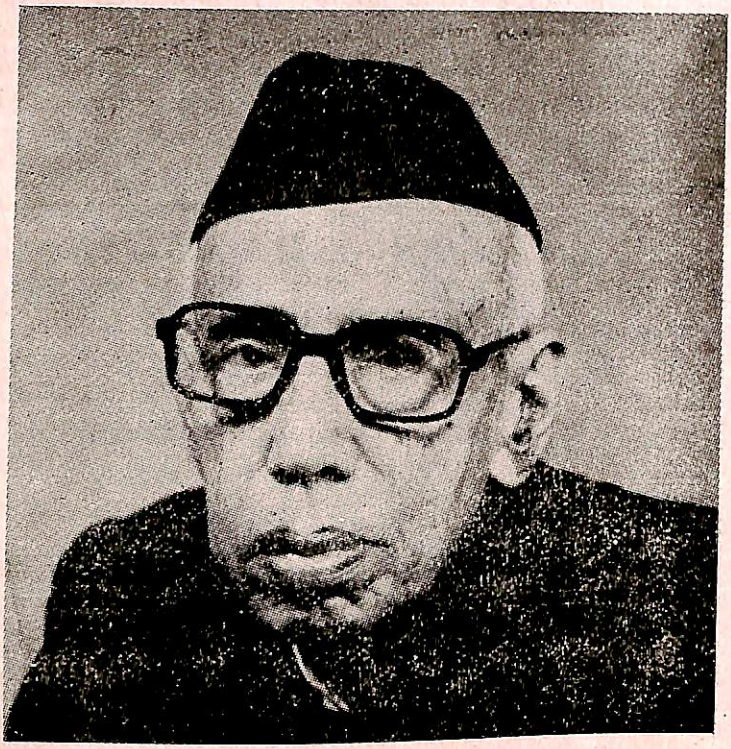
1. For further studies and more critical surveys, see Prof. Dr. (Mrs.) Lakshmi Saxena's book *Encounter with Transcendence*, 1983, GDK publishers, Delhi.
2. But it must not be forgotten that when the "Other" is spoken of as God it is different from the familiar concepts of divine.

MY REVERED GURUJI—THAKUR SAHEB

M, R. GAUTAM

"A teacher effects eternity : he can never tell where his influence stops"—Henry Adams.

Thakursaheb (Thakur Jaideva Singh) is such a towering personality—not in physical aims—but in his manifold achievements in different fields as an outstanding teacher of Philosophy and English, as an erudite scholar of several subjects, as a distinguished author in both English and Hindi and perhaps as one of the most eminent musicologists in the world, that in his own lifetime, he has made indelible marks on the sands of time. One has only to broach some topic in Philosophy, English, Sanskrit, Kashmir Śaivism, Buddhism, Kabir or Music



to find Guruji drawing from his vast reservoir of knowledge and giving a professional discourse on it. Guruji is not a pandit in the sense of one who has simply accumulated massive information. His greatness and uniqueness are in his original approach and interpretation of texts already commented upon by scholars. He has an intuitive insight into the implied meanings of words and sentences. Therefore his interpretation of the chapters of music in the *Nāṭyaśāstra* and the *Sangītaratnākara* have thrown a new light on both these works. His versatile scholarship has endowed him with a synoptic vision and comprehension which he brings to bear when delineating on any subject. He wil easily traverse from music to philology, to Kashmir Śavism, Yoga and relate them beautifully in an epistemological sweep. Guruji, for the first time made me realize that musicology could also be interesting, absorbing and inspiring as practical music.

But before writing about the different facets of his personality, I think a brief introduction about him is neccessary. Guruji hails from Shoratgarh, born there on 19th September 1893 in a well-to-do family. His grandfather was a Thakur or a small chieftain and fought the British in 1857. Therefore, not only was he beheaded but an order was issued by the British to completely exterminate his entire family. Guruji's father was the only son of about two years age. His grandmother took the child, left all the property behind, hid her son in the ashes of the wheat chaff in the village where she was hiding. Guruji's father was not very keen on Guruji's education but keen on his becoming a farmer. However, things worked out differently and guruji not only studied up to M. A. but had a brilliant educational career securing till the last the first position in every examination. His mentors were two great personalities—Mrs. Annie Besant and Babu Bhagavandas. Mrs. Besant taught him the art of rhetoric and public speaking. Babu Bhagavandas was responsible for converting him into a pure vegetarian. Guruji taught English and Philosophy at D. A. V. College, Kanpur and later

was Principal, Y. D. College, Lakhimpur Kheri up to 1956. Then he became Chief Producer, All India Radio in 1956. He held it till 1962 and thereafter settled in Varanasi. Since then, he has been wholly engaged in study and writing his English translations with introduction and notes on five well known Sanskrit works on Kashmir Śaivism, namely *Pratyabhijñahṛdayam*, *Śiva-Sūtra*, *Vijñānbhirava*, *Spandakārikās* and *Paratrimaika*. Apart from these, his introduction of Mādhyamika Philosophy is now internationally known. He has also published a book '*Conception of Budhist Nirvāṇa*.' In Music, he has to his credit literally hundreds of papers and articles of which no account is available. He is at present engaged in writing two books on Music, one in English and the other in Hindi. The former is titled '*A Brief History of Indian Music*' and the latter is '*Bhāratīya Sangīta kā Brihat Itihāsa*'. The latter work will be his magnum opus and if completed, may be one of the best books ever written on music. He has written two volumes on Kabir. He was Chairman of the Sangīta Nātaka Akādāmi, U. P. and is a life-long Fellow of it. He was awarded the Padma Bhushan in 1974. In 1978 he was honoured by the Hindi Samsthan, U. P. with an award of Rs- 15,000/- and in 1983 he was awarded the Tansen Award by the Madhya Pradesh Government.... He has guided six Research Scholars including me.

Our first meeting took place in Delhi in November 1956 when I went there from All India Radio, Indore where I was Producer, Music. Our relationship became closer when he visited AIR Dharwar for inspection. His interest in me increased when he learnt that I was a keen student of J. Krishnamurti.

His rapport with the minister Dr. Keskar was excellent and both of them were able to formulate a scheme and implement it. They were mainly responsible for uplifting classical music in the entire country through A. I. R. During their time, the harmonium was banned as an accompanying instrument.

This was justified because harmonium is a keyboard instrument and incapable of producing any yamakas microtonal intervals replete in our music—both Hindustani and Karṇataka.

Thakur Saheb was strict without being harsh. He seemed to follow the dictum of Mahatma Gandhi of hating sin and not the sinner. Whenever a producer in any station was found guilty of misconduct, he made a dispassionate investigation and recommended such action as would prevent the errant producer from repeating his old ways.

According to Guruji, he was passionately fond of music from childhood and this passion was appreciated by his uncle Thakur Gurudin Singh who was an affluent zamindar and a grand patron of music. This consequently led to several glorious opportunities for guruji not only to meet eminent musicians but also to learn from them.

Guruji in addition had occasions to listen to most of the stalwarts of that time like Pandit Vishnu Digambar Paluskar, Ustad Nurad Khan, Ustad Alla Bundi Khan and several others. Guruji was very closely associated with Ustad Faiyaz Khan Saheb and had the good fortune to listen to him many times. The reason why his interest in music was nurtured was due to his regular, rigorous training in both classical and light music under masters like Pandit Hari Hirlekar, the seniormost disciple of Pandit Vishnu Digambar Paluskar for three years and then Pandit Nanubhaiya Telang. Guruji learnt khyālas from the former and khyālas, ṭhumris, dādrās, toppars, holis from the latter for seven years.

Guruji's powers were discovered by me accidentally at Dharwar in 1958, when he came there on inspection and visited my house. After dinner, he bagan singing a thumri in the raga khamaj 'nindiā na jagāo ! Rāja gari dūṅgī' and expressed so many variations imbued with aesthetic beauty and subtlety, that I was amazed. He had a sensitive voice and his delicate articulation and chiselled enunciation were a revelation to me. He then told me that the soul of our music

was the 'svarocchar' i. e., correct and subtle articulation of the nuances of each svara which although the same in several rāgas is actually different and distinct in each rāga. I also learnt the art of enunciation i. e. 'sabdocchar' the telling use of the words of the song for augmenting the aesthetic effects. Guruji taught me many compositions, each one a gem—khyals, tarānas, thumaris, dādrās, holis. It was he that taught me the clear difference in styles of the thumari and the dādrā.

Teaching is an art which comes naturally. In guruji's case, it was a matter of complete absorption in the subject so much so that he rivets the attention of the student to what is being taught. Musicology became such an interesting subject in his hands. Sometimes the explanation of a single technical term in Sanskrit would take a couple of hours as he would digress on philology, take out parallelisms from western scholars and other languages. He would give its yogic, philsosophical and spiritual interpretation.

Teachers like him are rare especially in the modern context of students' lack of interest in studies. Only teachers like Thakur Saheb deserve the term guru because he takes entire charge of his pupil and is concerned with his all round welfare and growth.

CONTRIBUTORS

1. BAUMER, Dr. Bettina—Secretary, Miss Boner Foundation Varanasi; German by birth, received Ph. D. in Sanskrit, knows French, Italian, and English; edited a book on the construction of temples; specialist in Vedic law.

2. BESANT, Dr. Annie—Reformer, statesman, author and one of the greatest orators the world has known; second President of The Theosophical Society; worked for the education, social reform, religious revival and political emancipation of our country; one of whom Gerald Massey wrote :

> "You have soul enough for seven;
> Life enough to earth leaven;
> Love enough to create the heaven."

3. BHATTACHARYA, Dr. Ram Shankar—Editor of Purāṇa, the half yearly Bulletin of the Kashiraj Trust; Co-editor of the Encyclopaedia of Indian Philosophies, Vols. on Sāṁkhya and Yoga; author of many articles on Yoga and Purāṇa; translated, with notes, books on Yoga.

4. BLAVATSKY, Helena Petrovna—Founder of The Theosophical Society ; a great occultist and seer; author of many articles in several languages and of a number of books the outstanding ones being *Isis Unveiled, Key to Theosophy, The Voice of the Silence, and The Secret Doctrine.*

5. CHAKRAVARTY, Pandit H. N.—Retired teacher; has written articles in Nyāya Vaiśeṣika, Tantra and Agam.

6. GAUTAM, Dr. M. R.—Formerly Professor of Musicology at the Banaras Hindu University, retired Vice-Chancellor Indira Kala Sangit Viswavidyalaya, Khairagarh.

7. DHAKY, Dr. M. A.—Research Professor of Indian Art and Architecture, L.D. Institute of Indology, Ahmedabad; Associate Director (Research), American Institute of Indian Studies, Varanasi.

8. GHOSE, Dr. Sisir Kumar—Professor of English, Viswa-Bharati, Santiniketan; author of several books on poetry, essays and expositions of great authors of the present century; contributed article on mysticism for the Encyclopaedia Brittanica (1974).

9. MEHTA, Dr. R. C.—Retired Principal, College of Indian Music, Dance and Dramatics, University of Baroda; founder editor of the Journal of the Indian Musicology Society; author of many articles and several books on several facets of musical theory; interested in spreading musical culture; recipient of Emeritus Fellowship of the Government of India, Ministry of Education.

10. PADOUX, Dr. Andre—Research Director, French National Centre for Scientific Research, Paris; specializes in Kashmir Śaivism.

11. PANDE, Dr. G. C.—National Fellow, Indian Historical Research; Formerly Professor at the University of Gorakhpur, Rajasthan (Jaipur) and Allahabad; Vice-Chancellor at the Universities of Rajasthan and Allahabad.

12. PRAJÑĀNĀNANDA, Swami—A recognised authority on musicology; fellow, Sangeet Natak Academi, New Delhi; President Ramakrishna Vedanta Math and Ashram.

13. PANDIT, Dr. Baljit Nath—Ranvir Vidya Peetha. Jammu, specialist in Kashmir Śaivism.

14. RASTOGI, Dr. Navjivan—Teaches Kashmir Śaivism at the Abhinavagupta Institute of Lucknow University; author of articles and books on Tantrāloka and Iśvarapratyabhijñā vimarśini.

15. SATHYANARAYANA, Mahamahopadhyaya Dr. R. —an authority on Indian music and dance; has published more than 6000 pages on Indian music and dance; recipient of many titles, degrees, honours and awards; director of the Regional Centre for Research and Development, Karnataka Sangeetha Nritya Academy, Mysore.

16. SINGH, Dr. A. K.—Lecturer in the Department of Philosophy, University of Gorakhpur.

17. SINGH, Dr. R. L.—Reader in Philosophy in the University of Allahabad.

18. SRI RAM, Neelakant—Fifth President of The Theosophical Society; associated with Dr. Annie Besant in her various movements; author of over a dozen books and many articles; went several times all over the world on lecture tours.

19. TAIMNI, Dr. Iqbal Krishna—received doctorate in Chemistry; taught at the Allahabad University retiring as a professor; author of a dozen books on Yoga-philosophy and Kashmir Śaivism; contributed a large number of articles.

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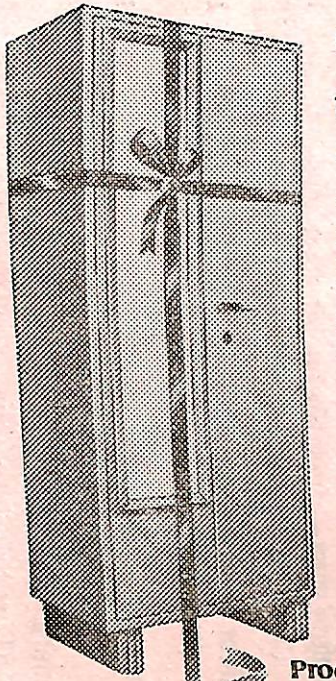

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